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A qualitative narrative and content analysis of Howard Stern and his radio show

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A QUALITATIVE NARRATIVE AND CONTENT ANALYSIS OF HOWARD
STERN AND HIS RADIO SHOW

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film, and Theatre
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by

Joseph Aaron Feldman

May 2004

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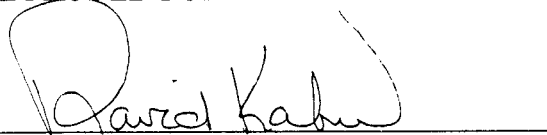
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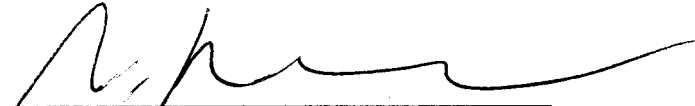
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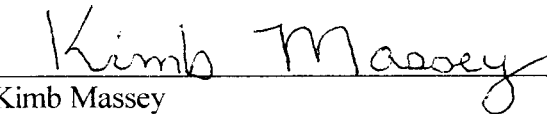
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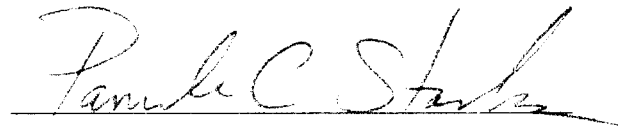
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ABSTRACT

A QUALITATIVE NARRATIVE AND CONTENT ANALYSIS OF HOWARD STERN AND HIS RADIO SHOW

by Joseph A. Feldman

This thesis examines popular and controversial media figure (or “shock jock”), Howard Stern, and the narrative elements in the content of the televised version of his radio show. First, Stern’s background, or his personal narrative, is examined. Then, through narrative and content analysis, four elements of his radio show are examined: topics covered, character roles, dialogue/word usage, and repetition. Finally, in the discussion is a brief comparison of Stern’s personal narrative with the narrative components of his show. Results indicate that the organizational features of Stern’s show and “shock” format include the following: a wide range and volume of topics; specific narrative roles fulfilled by Stern, his crew, and any guests; a sophomoric vernacular filled with jokes, sarcasm, slang, and mock dialects; and the heavy use of repetition to enhance all other narrative categories. In addition, many elements of Stern’s background are reflected in the narrative of his show.

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Chapter I - Introduction, Literature Review, and Methodology

Introduction

“I have no defense for anything I say. I just bullshit my way through life.”

(Stern; quoted in Laufer 63)

This explanation of Howard Stern expressed through his own words in *Rolling Stone* magazine typifies the radio mogul who claims to be “the king of all media.” But before Stern rose to popularity and success through his “bullshit” approach towards modern day life and culture, he had to develop his craft and his wild, impudent persona. Through his unusual childhood, his experiences in school, and eventually, his many experiences in various radio stations and markets throughout his career, Howard Stern’s unique and controversial media persona slowly evolved. In this study, Howard Stern’s background, or his personal narrative, and how it shapes his controversial media persona is examined, and then a qualitative narrative and content analysis of Stern’s cable television show is conducted. In the conclusion, the organizational characteristics observed in the formation of the narrative content on the shows used in the analysis are discussed. In addition, certain narrative elements of Stern’s personal narrative are compared with the narrative construction of his program.

In this qualitative content analysis, the content of the Howard Stern Show as represented on cable television via the E! Entertainment Network is strictly examined. Hence, the analysis concerning the evolution of Stern’s persona is not factored into the content analysis, but serves as a reference point to better understand Stern’s public and private personae, both crucial elements in the development of the content on his daily radio show. Overall, this study seeks to further understand the evolution of Stern as a

media mogul and how Stern's show is put together and operates. From this analysis, the research question addresses how the content of a Stern production is composed in terms of its narrative construction and how, in a similar narrative manner, Stern's persona has developed. The significance in this research is twofold: 1) it helps identify key aspects as to how the Howard Stern persona (public and private), the content on his show, and this type of genre, known as "shock radio," is formulated and functions, and 2) it provides needed research pertaining to the "shock radio" genre - and one of its main founders - where little currently exists. (According to The American Heritage Dictionary, "shock radio" is defined as talk radio featuring derogatory or offensive remarks, vulgar language, and crude humor). Before analyzing Stern's background and the content on his shows, it is necessary to examine previous research on Howard Stern and shock radio as well as content and narrative analysis of media.

Literature Review

Research on Stern and shock radio revealed many articles about the subjects but only three directly related critical studies. One study explores the content of Stern's show in terms of the psychology of violence theory (Arrigo and Janzen). The researchers assert that "psychological violence was recognized as overt and interpersonal for those who participate in the show's production, and covert and intrapsychic for those who listen to the show" (423). Further, Arrigo and Janzen use a Jungian depth-psychology analysis to show that "psychological violence occurs because of the intrapsychic, archetypal violence that is engendered in the relational exchange between Howard Stern, his guests, and his listeners" (421). They also

describe the show as psychologically “traumatic” using Jungian paradigms of understanding (423).

Another related study examines Howard Stern through semiotic analysis (Gavard 1997). Specifically, Gavard analyzes Howard Stern’s public persona and how it is constructed by popular media discourse. She presents how the media’s construction of images and meanings enable us (the public) to gain understanding of “Howard Stern.” Gavard examines the “narrative constructions around Howard Stern’s public persona” by applying a concept created by Roland Barthes, a French social and literary critic, known as myth theory (2). She devised four sections pertaining to “the discourse practices in terms of myths the media used to build Stern’s public persona” (2). First, Gavard discusses how the media use Stern’s image as one type of narrative in her section entitled, “Iconography of Howard Stern.” Then she identifies four myths (in four separate sections) constructed by the media: the myth of the rebel, the myth of the American Dream, the myth of romantic love, and the myth of authenticity (2). Each myth considers a different aspect of Stern’s mediated persona. The “rebel” myth demonstrates how the media portrays Stern as “a radio rebel, radio bad boy, or shock jock” (5). Gavard also analyzes the “social and historical conditions this discourse obscures” (6). With the “myth of the American Dream,” Gavard examines “Howard Stern’s journey to the top...as a testimony of one’s perseverance to succeed” (8). The “romantic love” myth describes Stern as “almost the symbol of the model husband [to wife, Alison], a role model for the America of dysfunctional families in search of ‘family values’” (12). Although Stern and his wife divorced in 1999 (the impact of which is not considered in this research), Gavard notes that some of the myths surrounding Stern’s persona “are evolving and changing” (15). Finally, the “myth of authenticity” explores Stern’s “honesty” which, Gavard writes, “has accompanied him throughout his mediated journey” (15). This myth is important in

Stern's constructed public persona and his career because "Stern...likes and often states that his success is based on his honesty" (15).

The third study related to Howard Stern and shock radio examines "the multinational and multicultural struggle to regulate" Stern and his broadcasts (Nemeth 97). Neil Nemeth looks at how regulatory agencies in the United States and Canada have dealt with Howard Stern's radio show in different ways. In the United States, the government regulatory agency, the Federal Communications Commission (FCC), oversees the radio broadcasting industry. It has issued more indecency fines against Stern and his employers, Infinity Broadcasting, than any other broadcasting company or radio personality in the history of the US. However, according to Nemeth,

the ability to regulate [Stern's] broadcasts has grown increasingly suspect. Nearly a decade passed between Stern's first major clash with federal regulators [in 1987] and the resolution of the multiple citations against his program [in 1997]. [Furthermore,] the lengthy appeals process ensures that formal government regulations will remain time-consuming at best and ineffective at worst.
(109)

Even with the "voluntary contribution" of \$1.7 million by Infinity Broadcasting to settle the pending fines that accumulated over the past decade, it made little impact in the company's financial gains (109). In contrast, when Stern's show reached Canada's radio market in Montreal (CHOM-FM) and Toronto (CILQ-FM) on September 2, 1997 and began incurring indecency complaints shortly thereafter, voluntary, not federal, regulation was implemented in the process of incriminating radio stations and

issuing violations against them. Canada's equivalent of the FCC, the Canadian Radio-television Telecommunications Commission (CRTC) initially lodged many of the complaints. However, the CRTC forwarded the complaints to the Canadian Broadcast Standards Council (CBSC), a voluntary regulatory agency formed by the country's broadcasters in 1987 (Nemeth 106). The CBSC, which established a Code of Ethics for broadcasters, found the stations in violation against the code on October 17, 1997, shortly before Stern's first anniversary of his Canadian debut (106). This was a quick resolution, compared to the FCC's prolonged confrontations with Stern, and it led to Stern's ouster from the Canadian market (August, 1998 from Montreal's CHOM-FM and November, 2001 from Toronto's CILQ-FM [www.animaux.net/stern/stations]). In his comparison of the US and Canadian broadcast regulation procedures, Nemeth concludes,

with the increased reluctance of government officials to intervene, voluntary regulatory mechanisms may represent the best - and only - defense by people who take offense at mass media content that they believe threatens national and cultural sensibilities. (111)

However, legislation passed in the US on March 14, 2004 has increased indecency fines for broadcast companies from \$27,000 to \$500,000. In addition, fines for individual performers, or disk jockeys, have increased from \$11,000 to \$500,000 (Radio Magazine 2004). Although Stern or his employers haven't incurred any new fines, he is again a major focus of the FCC (at the time of this writing), and his radio program has been removed from six radio markets (see footnote on page 35).

Although my research of Stern and shock radio yielded only the three studies discussed, research revealed an extensive number of studies involving content analysis of media. One source identified 165 theories and concepts used in previous studies of media content (<http://journalism.tamu.edu>). However, only a few studies specifically analyze content or related elements in radio talk shows. For example, one study was a content analysis of two Top 40 radio stations in a metropolitan market targeting adolescents (Lont 1990). This research examined the roles assigned to males and females in non-music programming. The categories of non-music programming included Advertisements, DJ chatter, DJ/audience interaction, News, Sports, Traffic, Weather, Dedications, and Other. Findings indicated that,

the overwhelming majority of non-music programming adolescents were exposed to involved males (DJ chatter, Advertisements, News, Weather, and Sports). The only categories where females dominated were in Traffic or as the Audience. (Lont 667)

Another study examined the argumentation formula used on talk radio (Hutchby 1992). According to Hutchby's findings, radio talk shows repeatedly deployed a common and important linguistic device in the "pursuit of controversy" on the show (673). This device, constructed in the format "you say X, but what about Y" is routinely manifested in the talk show setting between hosts and callers as "a resource for doing argument" (Hutchby 673). Because controversial talk radio show hosts pursue controversy, they "typically adopt a stance of 'professional skepticism' vis-à-vis callers' claims, treating anything the caller says as potentially arguable" (Hutchby 691). Furthermore, callers are oriented to presenting their opinions and

defending their remarks if necessary against the host's attacks. Thus, callers are "basically not attuned to the remarks of the host in a skeptical mode," so "hosts make use of the device while callers do not" (691).

In a similar study, Kane examines talk radio's relationship with rhetoric, argument, and its ability to create community in a civil society (1998). Kane contends that "radio talk shows are popular because they serve as an outlet for popular resistance and as an endeavor in community building" (154). A type of community is created because regular citizens are allowed to express opinions and ideas that aren't significant to other traditional mediums like television or film. Furthermore, talk radio "provides the opportunity for personal thinking, outrage, and validation..." (160). Kane also studies "the limitations of rhetorics that hinder citizens from improving democracy" (154). He asserts that talk radio enables citizens to create rhetorics which can help improve American democracy.

Additional studies pertaining to talk radio have explored various aspects: the traitlike communication dispositions of on-air television and radio personalities (Neupauer 1996); theoretical insights of the role of call-in programs in American political culture (Herbst 1995); political talk radio and its influence on people's confidence in democratic institutions (Pfau, Moy, & Holbert 1998); and organizational features in a radio talk show (Hester & Fitzgerald 1999). Several other studies have examined daytime and nighttime talk shows strictly broadcast on television: the political humor in the political content of late night comedy talk shows such as the Tonight Show with Jay Leno and the Late Show with David Letterman (Niven, Lichter, & Amundson 2003); the moral reinforcement function of the Jerry Springer Show (Grabe 2002); the framing and production of the "American Dream" within the Oprah Winfrey Show (Epstein & Steinberg 1998); guests, topics of discussion, and interactions in the content of daytime television talk shows

(Greenberg, Sherry, & Busselle 1997); the presentation of interpersonal conflicts regarding the behaviors exhibited by women and men in the context of daytime television talk shows (Brinson & Winn 1997); the psychological effects of daytime television talk shows on American culture (Emery 1995); audiences and how they define, identify with, and evaluate the talk show genre (Mittell 2003); and the communicative strategies and politics of talk show talk and their effects on morality (Tavener 2000). But none, however, have specifically examined the content of talk shows, whether television or radio, in terms of the narrative elements and construction.

The approach in this analysis of the Howard Stern Show draws primarily on the methods and techniques of qualitative content analysis presented by Ellen Hijmans (1996). In this research essay, Hijmans uses concepts from Krippendorff (1980) and other theorists and researchers to elaborate five distinctive methods in qualitative content analysis: 1) rhetorical analysis, 2) narrative analysis, 3) discourse analysis, 4) structuralist-semiotic analysis, and 5) interpretative analysis. Hijmans' notion of narrative analysis is the basis for my study of the narrative content of Stern's show. She defines narrative analysis as follows:

Description of (formal) narrative structure: attention focuses on characters, their difficulties, choices, conflicts, complications, and developments. Not the text as such, but characters as carriers of the story. Reconstruction of the composition of the narrative. (103)

Hijmans further explains that the narrative has “a clearly marked beginning and ending...[and the] narration itself involves the handling of characters and plot and of

resulting patterns” (96). In this study of Stern’s program, the characters - Howard Stern, his crew members, and his guests - are analyzed by their roles played on the show. Also, the “plot” of Stern’s show is considered as consisting of the interplay of the characters, the topics discussed, and the dialogue and word usage. These are all important elements in the organization of the narrative structure of the show.

In addition to Hijmans’ notion of narrative analysis, concepts from two other studies are considered in this study of Stern’s show, both concern repetition in narrative. In one of them, conducted by Roberto Franzosi (1998), a section of the study considers repetition in narrative as “patterns of recurrent sequences” (522). Franzosi notes that finding these repeatable patterns is one way of “investigat[ing] the sequential organization of narrative structures” (522). Furthermore, upon investigation, uniform sequences can be brought out and analyzed by researchers. The second study, by James Phelan (2001), examines a particular narrative technique that Phelan calls, “redundant telling.” This technique involves a narrator providing an “unmotivated report of information to a narratee that the narratee already possesses” (210). The repeated information from the narrator is “unwitting but inevitable and crucial communication to the authorial audience” (210). Although the ideas of Franzosi and Phelan apply to traditional narrative, such as in theater or literature, they can be applied to talk radio shows, albeit in a loose manner. In the case of Stern’s show, analysis focuses on the repeated patterns observed in the language and ideas of Stern, his crew members, and his guests. The repeated patterns occur in the topics of discussion and dialogue between characters; thus, repetition is another significant narrative element in the show.

Methodology

To analyze the content and narrative elements, the adaptation of Stern's radio show broadcast on cable television's E! Entertainment network was chosen mainly because it is more manageable (only a half-hour long); in contrast, the radio-only version runs from Monday through Friday for five hours - from 6 - 11 AM (tape delayed in various markets). Needless to say, limiting research to his half-hour television show allows for a more in-depth analysis than an examination of the content of Stern's radio-only program. In addition, the visual elements of the televised version are not considered in this analysis because the main focus is the thematic and verbal elements of content.

Applying the concepts of qualitative content analysis and narrative analysis discussed, four main content-specific categories are examined: 1) Topics Covered, 2) Character Roles, 3) Dialogue/Word Usage, and 4) Language/Idea Repetition. Under the first category, Topics Covered, two variables are analyzed: 1) Amount and Length of topics and 2) Types of topics. These variables breakdown the content on Stern's show to analyze the narrative elements in terms of topics. In calculating the amount and length of topics, a single "topic" is defined as a clearly distinct subject or idea in which comments, questions, or discussions are directed. Types of topics are general topic categories observed on the shows in which single, "distinct" topics can be placed (the topic categories are discussed in detail in this section). Under category two, Character Roles, the roles of each character on Stern's show are determined by the behaviors, interactions, and language observed on the show. The kinds of roles are defined and discussed. Under category three, Dialogue/Word Usage, the commentary, questions, jokes/sarcasm, slang, mock dialect, and general vernacular on the show are examined. Under the fourth category, Language/Idea repetition, three kinds of

repetition are analyzed: 1) Repetition between others, 2) Repetition of oneself, and 3) Deferred or prolonged repetition. Along with the kinds of repetition, the purposes of repetition and its relationship to the other categories of analysis are also discussed.

These four categories were chosen because they are essential devices used in the formation of the content and narrative structure on Howard Stern's show. For each of the four categories being analyzed, evidence (in the form of specific, recorded examples) from the content of the shows provides support for any findings reported under each of the categories. The recorded evidence comes in the form of each show's script with analytical comments that were directly recorded from the taped programs. Examples taken from the script notes are used as needed in the content analysis. However, for reference, the entire script analysis is placed after the conclusion (Chapter IV) in the Appendix.

Three Stern shows from the E! Entertainment network were chosen for analysis. This provided a sufficient amount of show content and data to analyze the narrative elements and their organization. The first program chosen was the earliest version of Stern's televised E! show that was obtainable. The show was from the first week that Stern started televising his morning radio program on cable television's E! network. It was first aired on June 20, 1994. The second and third shows were selected from a random group of shows recorded on various evenings. They were chosen mainly because of the years of their broadcast - the second one is from September 28, 1999, and the third one is from March 13, 2003. All the shows were selected based on the year of broadcast in order to examine whether the narrative elements in the content of each show are relatively consistent over the time periods selected since adding television as part of its broadcast medium.

In this analysis, when citing examples from the three programs, each one is referred to according to year originally aired. Thus, the earliest show, aired on June

20, 1994, is indicated as “1994” or the “1994 show.” Accordingly, the two other programs are indicated in the same manner. A synopsis of the three programs is as follows: 1) 1994 - the main focus is a phony phone call made and recorded by one of Stern’s listeners. It involves the caller pretending to be OJ Simpson’s neighbor in Brentwood, CA. The listener called ABC and got through to news anchorman, Peter Jennings, and pretended to be observing Simpson on his driveway after the infamous white Ford Bronco chase in Los Angeles. Also included in the show was a discussion about producer, Gary Dell’ Abate’s “big teeth and lips” and writer, Fred Norris’s “frightening” face. 2) 1999 - this show was recorded backstage from where the 1999 MTV video music awards were being held. The focal point of this program was celebrity interviews. In the first part, model/actress Pam Anderson and some of her friends were interviewed. The second interview was of musicians Gavin Rossdale and Robin Goodridge, both from the musical group, Bush. The third one was of rapper, Method Man, from the group, Wu-Tang-Clan; the main focus of the interviews involved personal and social issues. There was also a brief discussion about Dell’ Abate’s drinking (he drank a six-pack of beer during the Method Man interview). 3) 2003 - this show’s main focus was a contest being held entitled, “Lesbian-Dial-A-Date.” In this contest, four women competed for a date with porn star, Tabitha Stevens. This was part one of two, so only two of the four contestants were shown competing. Other things discussed were background and personal information about Tabitha Stevens and contestants, Amanda and Angela.

This qualitative content analysis focuses on the organization of the narrative elements in the three Stern shows being examined. However, similar narrative elements can also be found in Stern’s own personal background. Although his biographical history is not directly factored into the study of his show, it is important to examine in order to fully understand how Stern’s controversial radio show became

accepted and popularized through the media. Thus, Stern's biography is examined first before the qualitative content analysis of the three programs is conducted. In the conclusion, similar narrative components observed in the organization of Stern's show and his personal narrative history are compared and discussed.

Chapter II - An Examination of Howard Stern's Background and Rise to his Media Mogul Status

The Early Years

Evidence of Howard Stern's background reveals that the evolution of his wild radio persona, and his preference for seclusion off the air, began in his often erratic childhood. Shortly after being born as Howard Allan Stern on January 12, 1954, in the Jackson Heights section of Queens, New York, his Jewish parents, Ben and Ray Stern, moved to Roosevelt, Long Island in 1955. Howard, as well as his older sister, Ellen (born on September 12, 1949), was raised in Roosevelt until his early teens. This proved to be a very important element in shaping Stern's slanted perspectives on race, specifically blacks, as Roosevelt experienced an influx of black residents during the late 1950's to the late 60's -- "by 1957 an estimated 20 percent of Roosevelt's residents were black. A decade later, ... the number of black residents was 60%" (Colford 3). In his autobiographical book, Private Parts, Stern exaggerates his experiences in this highly integrated community, saying that he "grew up the only white man in a black neighborhood" (63) and that he got "the shit beat out of [him] everyday" (64). Although he embellishes his childhood experiences (among many other experiences) throughout his book and on his radio show, for Stern, Roosevelt's large black community became "the social laboratory that...emboldened him to press the envelope of racial humor much farther than most white performers had dared -- and to get away with it" (Colford 13). But before this racially outspoken part of Stern's on-air personality developed, along with the rest of his politically incorrect

persona, Stern was a “shy and gawky youth” (Nemeth 98) who was not very popular among his peers and only had a small group of friends.

Besides his racially integrated neighborhood, Stern’s parents helped create the personality that would make him famous. As Stern maintains in Private Parts, his mother was “constantly attentive, totally overbearing, and would always put fear in [him]” (24); his father, on the other hand, although a radio engineer and very supportive of Stern’s radio career choice, was “a no-nonsense guy” who was tough on him (29) and whose “favorite sport was yelling” (32). As Stern explains, the way he was raised helped him become “an obsessive-compulsive, anal-retentive, miserable neurotic” (24). Of course, how much Stern exaggerates his experiences as a youth is unknown, but it is clear that these experiences definitely helped shape his future wild on-air persona. Glimpses of this personality could be seen throughout his introverted adolescence. For instance, he made unique prank phone calls “pretending to be TV game show host Gene Rayburn and used a tape recorder given to him by his father to capture the reaction of the unsuspecting people he dialed” (Colford 5). In addition to this, Stern became interested in marionettes and dummies, and in fact, his dad built him a mock stage and radio studio - equipped with a reel-to-reel tape player, microphones, and turntables - enabling the young Howard to perform in front of and with his friends. The puppets allowed Stern “to act out and to express darker imaginings....[as he] was treating his pals to simulated sex shows with the puppets” (Colford 6) which, of course, his parents were unaware of. Furthermore, Stern also used humor “to soften [his] parents when they were angry with him” (Colford 5). As Stern’s bawdy albeit reclusive nature was beginning its evolution in Roosevelt, he still frequently complained to his parents about his neighborhood and expressed his desire to leave. As Roosevelt’s influx of black residents rapidly increased, and the white families began moving out, Stern kept reporting the beatings he was receiving at school to his parents

and finally persuaded them to move. Around the summer of 1969, the Sterns finally bought a house and moved to Rockville Center, only about two miles west of his old neighborhood. But the transition helped create other problems for Stern as a fifteen year old transitioning to a new and unfamiliar white environment.

High School and College Years

Although glad to be out of Roosevelt, Rockville Center and his experiences at South Side Senior High School proved to further isolate Stern socially and sexually. As Howard states in his book, he “didn’t know how to act around white people” (71). Because of this and the fact that he “considered many of the other students and teachers disconnected from real life as he had experienced it in hostile Roosevelt” (Colford 16), young Stern “became a total introvert” (17). Many of his classmates don’t even remember him since he made little impression on people at his school. As far as relationships with girls, Stern remarked that “girls never, never noticed me, and when they did, they noticed I was ugly” (Colford 22). Of course, Stern did attempt to meet girls and actually had some success, although not at his high school where he was considered a “misfit” (Stern 101). His experiences with girls derived mainly from the summer camp he attended, called Camp Wel-Met, in the Catskill Mountains where he attended before and after moving to Rockville Center. Here at camp, which allowed him to be freer and a little more daring, he had his first sexual adventures. However, as he recounts in his autobiography, he was “a failure with women” (101). Although he describes his prowess at meeting women at camp and having sexual encounters with many of them, he vividly illustrates how each of these experiences ultimately ended in failure. He mentions continuously how he only lasted for mere seconds with each girl he had sex with and that if there was a woman who “dug” him she was either

a “psychopath or a misfit” (116). However, all of Stern’s failed sexual encounters eventually benefited him in his radio act as he was creating the sexual attitudes and frustrations that has become a major part of the discourse on his daily radio show.

Upon his entrance into college in the fall of 1972 - he chose Boston University because of its broadcast communications program - his negative experiences with women continued. He intimidated women because of his lanky six-foot-five frame and the pot-smoking hippie crowd he associated with. But it was here in college, amidst his hippie backdrop, where he developed an interest in Transcendental Meditation (TM), and “as he took his first steps into radio at college, TM became a valuable tool of preparation” (Colford 29). When Stern started his first radio job - reading news and spinning records for the campus station, WTBU - he meditated for fifteen to thirty minutes before a show as a way to prepare. Stern began regularly practicing TM, and continues to this day, as a way to clear his mind and invoke the energy that helps him to become the outspoken, controversial personality he displays on the airwaves. According to Stern, when he meditates, he becomes a “better maniac” (Colford 229).

While at WTBU, which Stern began in his sophomore year, he collaborated with three older students and had his first attempt at bringing his comedy to radio. (Consequently, this collaboration forecasted a career-long trend for Stern in which his need to have input/support/material from various people became increasingly important as he progressed in radio.) Their show, named The King Schmaltz Bagel Hour, was based on a nationally syndicated rock concert broadcast called The King Biscuit Flour Hour. As Stern later bragged,

“We said whatever the fuck we wanted. It sounded just like what I’m doing now.” But their equal opportunity swipes at religious, ethnic, and racial groups, especially during a

sketch called, “Godzilla Goes To Harlem,” unnerved the station manager who fired the quartet during their very first show-and kicked off a career-long series of clashes that Stern would have with radio management. (Colford 30)

As Stern mentions in his autobiography, being fired during his first show, “was a record [he] would never be able to surpass” (138). But in examining Stern’s first, albeit short-lived, on-air experience, it is clear that he had an atypical, outrageous approach to radio and sought to do something that hadn’t been done before.

Before Stern got his first commercial radio job after college, he met his future wife, Alison Berns, in his junior year. After years of unsuccessful relationships with women, meeting Alison was, according to Stern, “the most incredible highlight of my miserable life” (Stern 116). Introduced to her through mutual friends, Stern’s attraction towards Alison was immediate. At first, Stern didn’t think Alison was attracted to him since she didn’t show much interest in him when they first met, but he was persistent at gaining her affections. He devised a plan to see her again and possibly date her. He was making a documentary on Transcendental Meditation for a junior film project in one of his courses, and he wanted Alison to star in it. Stern eventually convinced her to do it, and his film would be voted by professors as the best film of the year. Later, Alison agreed to go out on a real date with him. They went to see Lenny, starring Dustin Hoffman, which was about the stand-up comic Lenny Bruce, a man Stern identifies with because of his raunchy humor and continuous censure by the government. Stern felt he finally had a normal relationship, and “within a week after [their] relationship began, [he] knew [he] was going to marry her” (Stern 122). They married in 1978 and had three daughters together. As Stern entered the world of commercial radio, he used his family life, especially his sexual

activities with Alison, as part of his on-air routine. However, Howard and Alison Stern divorced in 1999 after twenty one years of marriage. But it wasn't because Stern was having sex with the numerous strippers, models, and porn stars he had as guests on his radio show. "According to news reports, Stern and his wife separated because he was a workaholic, not because of marital infidelity" (Punzalan 1999). As Stern mentioned several times on his radio show after his separation from Alison, he was miserable to be around because he isolated himself from his family and work continuously on material for his show. Eventually, the strain on his marriage was just too much.

Stern's Entrance into Commercial Radio and His Rise to Success

Stern's first commercial radio job was at WNTN, a progressive rock station in Newton, where he had a day-time shift. However, he didn't last long at the station, but he got the chance to make a tape of himself that he could send around to other stations. He got a call from WRNW, a station in Westchester County, New York. The program director and general manager, Donald Jay Barnett, wanted to hire him as the evening guy at ninety-six dollars a week. But Stern became unsure if he could be a success in radio and turned down the job. Instead, he decided to get a job at an advertising agency called Benton and Bowles. However, Stern was very discontent at this job and was persuaded by his parents and Alison to quit and get out of the advertising business. Alison, who was going to Columbia University for a master's degree in social work at the time, convinced Stern to call Barnett at WRNW to apologize for turning down the job offered and to consider him for any jobs in the future. Around Christmas 1976, there was a job opening, and Stern took the job doing middays ten to two as well as some fill-in work. He started on Christmas

morning, and his first show proved to be very stressful. The inferior equipment at WRNW soon failed, and he was unable to turn off the microphone or cue up records easily. Needless to say, his inaugural show was becoming a disaster. Stern panicked and phoned Barnett who was working at WKTU, where he was a part-time overnight disc jockey. Barnett told him to call the chief engineer since Barnett was busy with his own show. But Stern didn't know how to call the engineer and decided to handle his predicament by himself. Fearing that he would get fired the next day, Stern begged Barnett to forgive him. Barnett decided to keep Stern on for the minimum ninety-six dollars a week previously agreed upon. He found Stern to be a very reliable and professional employee, always following instructions and not causing management any aggravation. Although Stern later said that WRNW was a " 'three-thousand-watt FM toilet bowl,' [it] became an extremely rare and valuable radio environment" (Colford 35). He began shaping the persona that eventually led him to stardom as he was encouraged to be creative and unique over the airwaves.

At first, however, the twenty-two year old Stern still displayed the youthful shyness in his personality on and off the air at WRNW. Some disc jockeys, including the popular and imaginative Joe Piasek (known as "Joe from Chicago"), inspired Stern to loosen his approach on the air and be more inventive with his material. (Growing up and during the early part of his radio career, Stern also listened to and was influenced by other famous radio personalities such as Alex Bennett, Bob Grant, and Steve Dahl. However, after he became well known across the nation, Stern downplayed his radio influences and even accused some of them of copying his routine). As Piasek recalled, "Howard was a mellow jock. He didn't understand humor on the radio ... He hadn't mushroomed" (Colford 38). Another fellow disc jockey, Ted Utz, recalled that "Howard was quiet, unsure of himself ... He really didn't show any of the characteristics that we now know" (38). Although Stern had

shown some creativity in his approach to live and recorded commercials and spots, he knew he had to do more - something new and different - in order to rise to fame in the world of commercial radio. He took little steps towards this by having on-air exchanges with almost anyone; sales people, other disc jockeys, and even janitors would serve as targets for him to rouse. This type of human interaction - live conversation about anything with anyone - eventually became an invaluable part of his show as he began his rise to popularity.

In 1977, WRNW was sold and former sales manager, Yube Levin, became the general manager under the new ownership. Levin promoted Stern to program director, releasing the duties from Joe Piasek who was fired, because Levin liked Stern's cooperative demeanor and seeming devotion to the radio station. (According to Stern, however, as for being the program director, Stern claims that he "wasn't into it" (Stern 147)). But Levin told Howard that he sounded horrible on the air and would never become "a great disc jockey" (Stern 146). Therefore, he wanted Stern to focus solely on the program director position. Infuriated, Stern insisted that he would only become the program director if he could retain an air shift. Later, Stern said that Levin's insulting comments inspired him to want to become "the fucking greatest morning man this country ever had because [he] had to prove this prick wrong" (146). So Levin relented, and Stern continued to do a daily four-hour show each day in addition to his program director duties. Albeit a very minor incident, this previewed Stern's future confrontations with management.

As Stern details in Private Parts, he increasingly hated being a program director. His hatred culminated after management ordered him to fire a fellow disc jockey who had been caught stealing from another DJ's pocket book. Stern said that he "felt sick to [his] stomach" (150) knowing he had to fire this guy. He knew from that point on that he didn't want to become management; he needed to become a

“wacky morning man” (150). Thus, he began searching in a radio trade publication called Radio & Records for radio stations looking for new on-air talent. Already having started to develop his brand of humor - continuously denigrating himself and joking about flatulence on and off the air at WRNW - he knew he was ready to become that “wacky” morning man he had always dreamed about. He saw an opening for a “wild, fun morning guy” (150) at WCCC, a station in Hartford, Connecticut. So he put a tape together and sent it to WCCC. At first, WCCC was not impressed with Stern since he was still fairly tame and conventional with his on-air approach. But Stern was persistent, made another, wilder tape, kept calling back, and eventually was hired as the new morning man for the same twelve thousand dollars a year salary he was making at WRNW. At WCCC, Stern began developing his craft more and conceptualized what he could do with a morning show - something outrageous that nobody else was doing. For instance, he tried to get the governor to recognize his birthday as a state holiday, held a “cadaverthon” after receiving a news story that medical schools were facing a shortage of bodies for research, and called Tokyo to protest after Paul McCartney was arrested and jailed for possession of marijuana. The most publicity he received in Hartford, however, was his “To hell with Shell” boycott in the summer of 1979 when America was experiencing gas shortages - he urged listeners to boycott Shell for two days because Shell was foreign-owned and the first company to ration its supply.

But these antics, as Stern describes them, were “pretty tame stuff” (154). He also lacked a radio crew to serve as the comic foils, co-writers, and sidekicks for the material that catapulted him to stardom. In spite of this, Stern often brainstormed ideas for his show with the help of others such as president and general manager, Sy Dresner and program director, Bill Nosal. In addition, Howard began collaborating with

nighttime disc jockey, Fred Norris (real name Fred Nukis) who was good at impersonations. Norris became, and still is, a valuable member of his radio crew.

Eventually, Stern wanted out of Hartford because his living conditions were extremely poor, and he started feeling unappreciated. According to Stern, after being there a year and asking for a small raise of twenty-five dollars a week, Dresner said he had to think about it (154-55). This angered Stern who could barely afford to live in a small connected town house with his wife, and so he began looking in Radio & Records again for a new station to work at. He came across a station in Detroit called WWWW that was looking for a morning man. So he sent a tape to the general manager, Wally Clark and program director, Dick Hungate, and was hired almost immediately after they listened to his tapes. Clark and Hungate were looking for a totally different morning show that could compete with WWWW's two rock rivals in Detroit. Stern, who had made an impact at WCCC as his ratings continually grew, sounded like the perfect candidate to Clark and Hungate. Stern had a different style and unique, often improvisational approach to radio that Hungate and Clark thought might appeal to Detroit's rock audience and keep them tuned to their station the rest of the day. So they flew to Hartford and offered Stern a salary of \$28,000 - more than twice what he was earning at WCCC. Stern was ecstatic about this and told Alison. Although she was initially upset that he didn't tell her he was applying for a new radio job, she was thrilled when he told her about the salary WWWW offered. Stern then called his father about his new job and said he was thinking of asking for an even \$30,000. His father said, "there was no harm in calling the guy and asking" (Stern 157). So he did, and Wally agreed. Stern was happy to be leaving Hartford and start anew once again.

Entering Detroit's radio market early in 1980, Stern continuously worked on new material for his show, and his "wild-man" persona began its rapid ascent as he

“assumed greater license to talk and act dirty than he had in Hartford” (Colford 56). He tried to gain attention any way he could with his crazy antics. For example, he did a lot of “Dial-a-Dates” (where audience members try to get dates with guests on the show) which he actually started in Hartford, but he got *Penthouse* pets as contestants; he held numerous contests such as having listeners who donated \$1.06 (the station’s call numbers) help demolish a Toyota; he phoned all sorts of random people and businesses making prank phone calls or odd requests like begging dentist offices to tune their reception room radios to his show; he interviewed hookers and urged listeners to identify the most outrageous places they had sex.

He also began assembling what he calls “The Wack Pack” - an assortment of outlandish characters who regularly appeared on his show. One of the first members of this crew was a woman he dubbed “Irene the Leather Weatherlady”; she was a leather-clad, whip-carrying dominatrix whom Stern called up for the weather, and she said outrageous things like, “Bitch, this is the weather and if you don’t like it I’m going to come over and beat the crap out of you” (Stern 159). Stern did almost anything to get noticed on his show or in the public arena promoting himself and/or his station. Among some of his most notable public displays include entering a Dolly Parton Look-a-Like Contest, wrestling with women on the front lawn of the station, and parading around in a bra and burning bras supporting the Equal Rights Amendment during the Republican convention. Although Stern disliked many of the promotions his station scheduled him for, such as appearing at different showings for The Rocky Horror Picture Show on Halloween or introducing bands at various clubs, he was making himself known in the radio industry, and his ego began expanding. At the same time, however, WWWW was faltering in the ratings as a rock station, even with Stern’s growing popularity, and soon switched to country. With little notice, the station turned country on January 18, 1981, and Stern wanted to leave because of his

dislike for that format. He turned to Radio & Records yet again and found a new home a few months later at WWDC in Washington.

Known as “DC-101,” the station was looking to “launch an attention-grabbing morning show” (Colford 61) Radio consultant, Dwight Douglas, who had helped Stern get the WWWW job and was also a consultant for WWDC, wanted to get Stern the morning slot at DC-101. He had dinner with the new general manager, Goff Lebhar, and new program director, Denise Oliver, and convinced them to hire Stern. They only had to offer \$40,000, a salary much less than a top-rated morning man earned at that time (his salary at WWWW reached \$50,000 before he moved on). Before making his debut on the air at DC-101, Stern planned out what he wanted to do on his show -

[he] decided that whoever worked with [him] on the air must be simpatico...[Stern] was going to kill [his] competition. [He] was going to say whatever the fuck [he] wanted to say. (Stern 165)

His ambitions and ego were rising rapidly as he entered Washington, and he knew this was a big step closer to the place he desperately wanted to be eventually - New York, his home town. With his ideas set, he wanted to solidify his radio crew; this meant finding a newsperson who had a good sense of humor and could easily rant with Stern about current news stories or any other topic. Stern wanted to “tear down that artificial wall between the show and the newscast” (166). He found the perfect candidate in Robin Quivers.

At first, however, Quivers was reluctant to join Stern in Washington as his newsperson and sidekick. She had just settled in her native Baltimore working at her

third radio job in a year after having moved around the country. She was working in her home town as the newscaster for WFBR-AM with morning man, Johnny Walker, and did not want to move again. But Denise Oliver had a tape of Quivers doing her newscasts and thought she was perfect for Stern's show. Consultant Dwight Douglas and Stern both listened to the tape and thought she was wonderful - she had a jovial personality and a robust, joyous laugh. So after a lot of convincing by Oliver, and after she had heard and was impressed by a tape of Stern, Quivers signed on as Stern's newscaster.

In their first show together for DC-101 on March 2nd, 1981, Quivers thought that she was just going to do the news while Stern was the "wacky" morning guy. But she learned quickly that she had a much larger role on Stern's show than just being a newscaster. After Stern introduced himself to Washington with his usual wild ranting and shenanigans, he began telling his audience about how to get women by giving them tips from a book by a man who claimed to have slept with thousands. One of the author's suggestions was to wear tight pants, and Stern relayed this information to Quivers who had just come into the studio for her newscast. She responded by saying, "If he slept with a ton of women, when did he have time to put on pants?" (Stern 168). Stern was thrilled that he had someone who could talk and interact with him, and from then on, Quivers became an integral part of his show. Eventually, Stern convinced Quivers to leave her microphone on all the time and say whatever came to her mind (Quivers had control of her own microphone and kept her mike off until her newscasts when she first started working with Stern). He also formed a new "Wack Pack" (crazy, odd-ball characters whom Stern teased and goofed around with on the air), hired his old friend from Hartford, Fred Norris, to help with production and other things, and created the "Think Tank" - "a changing trio of local men Howard gathered from time to time to converse with him and play along with quizzes and gags"

(Colford 69). At DC-101, Stern finally had created the show he had always envisioned - "to talk the way guys talk sitting around a bar...bullshitting about getting pussy or that girl's tits or even political events, but doing it in a goofy way, where nobody's taking anything seriously" (Stern 174).

Although Stern was still tamer than he became after he finally settled on New York's radio dial and started incurring indecency fines from the Federal Communications Commission, his show was more uninhibited than any other radio show at that time. Stern didn't want any restrictions or format for his show preferring a free exchange among him and his counterparts and randomly choosing days and times to do his gags and quizzes. However, management saw things differently. Program director, Denise Oliver, didn't particularly care for his exchanges with Quivers - Oliver preferred the traditional newsperson role - and she wanted a strict format where certain gags and/or quizzes were scheduled on specific days. In addition, general manager Goff Lebhar was "said to be uncomfortable with the morning man from the start" (Colford 77). Stern faced his first major confrontations with management and vented his frustrations about his superiors over the airwaves, something he hadn't done before. Although Oliver eventually left for another station, Lebhar and Stern continued their animosity towards each other. Regardless of his relationship with Lebhar, Stern's ratings and popularity rapidly increased, and he was getting away with just about anything - he had his Dial-a-Dates, even a Gay Dial-a-Date; he did parodies like "Hill Street Jews"; he read his hate mail over the air; he discussed his personal life, going so far as to talk about his wife's miscarriage (which made his wife, Alison, extremely upset). Everything Stern thought might cause a commotion, spark listener interest, and/or shock people was fair game. He was also moving closer towards his now famous all-talk format. But Stern's success only led to him becoming angrier because of his meager salary - he felt he deserved more

money for all of the success he brought to DC-101. Contrastingly, Lebhar had a huge salary and was benefiting from Stern's success. Furthermore, Lebhar only offered Stern a slight increase in salary when he was offered a new contract. Although he signed on for another year, Stern eagerly wanted to leave and eventually was pursued by NBC radio before his contract with DC-101 had expired (he was fired before he finished his contract).

After negotiating and finally signing a contract with WNBC in New York during the summer of 1982, Stern became the new afternoon drive-time personality complementing WNBC's popular morning man, Don Imus. Stern believed that working at WNBC represented his "dream come true" (Stern 190). It was in his hometown in the nation's number one radio market, and he had a great salary - \$1 million over five years. However, Stern soon encountered an even more hostile environment than he had experienced at DC-101. Even before his first show, Stern encountered problems at WNBC. First of all, WNBC refused to hire Robin Quivers thinking Stern would be easier to control without his main sidekick (Stern claims that WNBC lied to him telling him they were going to sign Quivers. The only member of his crew he was allowed to bring to New York was Fred Norris; meanwhile, Quivers, who was angry with Stern because he did not initially tell her about his signing with WNBC, joined an all-news station back in Baltimore). Then, a few weeks after Stern signed a contract with WNBC in 1982, he was subjected to a news show on NBC television called, "NBC Magazine," which featured a piece entitled, "X-Rated Radio," presented by NBC news reporter, Douglas Kiker (he had interviewed and filmed Stern before he signed the WNBC contract); Kiker told Stern that "he wanted to do a favorable report on the Howard Stern phenomenon" (Stern 192). The report basically lashed out against the style of radio humor that Stern and other popular disc jockeys engaged in. Needless to say, this report did not bode well for Stern as he was about to

join the same company that had aired the slanderous report. In fact, Robert Sherman, the NBC Radio executive who was responsible for hiring him, had to convince other top NBC executives from canceling Stern's contract; Sherman told them that Stern could be managed and controlled, plus canceling the contract would have cost NBC \$500,000.

Another problem Stern faced was, once again, management. Immediately, he was given a list of things he could not do over the airwaves. Furthermore, Stern and the program director, Kevin Metheny, clashed and had a troubled relationship throughout Stern's tenure there. Stern nicknamed him "Pig Virus" due to his growing contempt and frustration with Metheny for continuously meddling with Stern's show and approach and enforcing rules and regulations upon him. Before his first scheduled show - after Labor Day in 1982 - Metheny wanted Stern to do a trial show on an overnight stint. Stern felt this was "totally demeaning" (198). In addition, Metheny and WNBC general manager, Domenick Fioravanti, wanted him to have a style similar to morning man, Don Imus, such as Imus's knack for creating various characters. This further infuriated Stern, and before long, the continuous attempts by WNBC to manage Stern only proved to make him more unpredictable and devious over the airwaves.

After his first week, Stern sounded uncomfortable and lethargic on the air. He also had a mock tone in his voice full of spite for management. For instance, he said the call letters, WNBC, in as if it was a joke, pronouncing the "N" with an exaggerated "N" sound (earlier, Metheny had coached him on how to say the call letters properly adding to Stern's annoyance with management). To make things even worse, the newspeople who replaced Quivers, Neal Seavey and Judy De Angeles (they alternated occasionally), weren't able to "get the joke the way Howard wanted it gotten" (Colford 97). So Stern kept begging management to hire Quivers. After what

Metheny described as Stern's "relentless pissing and moaning," WNBC brought Quivers in from the Baltimore station where she was working (97). (Stern also had to mend his relationship with Quivers since she was still upset with him about leaving her out of his initial signing with WNBC.) Reunited with Quivers, and with constant pressure from management, especially Metheny, to not be overly offensive on the air, Stern's show became wilder and more controversial than anything he had done previously - he pushed the boundaries on every topic whether it be sex, politics, race, religion, or whatever. Adding to his raucous show was producer Gary Dell'Abate, and comic writers/voice men Jackie Martling (known as "Jackie the Joke Man") and Al Rosenberg. These men served the same function as "The Think Tank" that Stern had compiled at DC-101. They were a group of men who shared Stern's witty and bawdy humor and helped his show and ideas flow.

Despite the restraints set on him, the occasional suspensions, and the continuous confrontations with Fioravanti, Metheny, and many other WNBC employees, Stern's ratings once again soared. He also soon found relief from some of his frustrations with management. After Fioravanti accepted a position at MTV, thirty-three-year-old Randall D. Bongarten, who went by Randy, took over in July 1983 as the new general manager. According to Stern, "Randy was [his] savior" (213). Bongarten liked Stern's natural style and abolished many of the restrictions management had established for his show. As Bongarten explained, "I thought we should let the personality aspect come to the fore. So I reduced most of the structures imposed on Howard's show" (Colford 109). Bongarten helped Stern in many other ways as well: through station advertising, Bongarten enabled Stern to obtain equal celebrity status as Don Imus, he served as the mediator between Stern and Metheny, and he encouraged Stern to do more television appearances thereby increasing his exposure and popularity. All was well for Stern at WNBC as ratings were high and

climbing, he had few restrictions and a solid creative team, and he had a sympathetic boss (Colford 119). But things would not be good for much longer. With the success that WNBC was experiencing, Bongarten received a promotion. In the summer of 1984, a year after Bongarten's arrival at WNBC, he was named president of NBC Radio (Colford 119-120). He was now be working outside of WNBC supervising all of the NBC radio stations and thus having less time to monitor Stern. That job went to the new general manager of WNBC, John Hayes, who arrived on October 1, 1984. It also "marked the beginning of the end of Howard's stay" (Colford 120).

Publicly, John Hayes praised Stern and accepted the fact that Stern slandered him on the air. But privately, Hayes and Stern had little in common, and their relationship deteriorated quickly. Hayes wanted Stern to focus less on sexual material and more on his charisma and charm. However, Hayes had difficulty communicating his message to Stern or left it to program director, Dale Parsons, who took over for Metheny in January, 1985. Still, Stern did not refrain from his radio antics. His show got wilder and more out of control with every interference from Hayes or Parsons. Stern even went so far as to get into a fistfight with Hayes over the air in one of their most serious confrontations. He also felt underappreciated at WNBC because they had added veteran comedian, Soupy Sales, who was given the slot after Imus and before Stern, and they treated him much better than Stern (he was given certain privileges that Stern wasn't given). So Stern continued with his increasing bawdiness and continuous rants about Hayes, Soupy, and the horrid conditions at WNBC thinking he was untouchable, especially by Hayes, because of the ratings success he had brought the station. But, he soon realized that it was not Hayes he had to worry about. Randy Bongarten met with Stern on a couple of occasions warning him that high-level NBC executives were becoming increasingly weary of his antics. Bongarten wanted Stern to mellow his routine. Yet, Stern still believed he could not be touched,

even by top executives. NBC chairman, Grant Tinker felt otherwise. After a meeting with Tinker's Chairman's Council - which included NBC's director of corporate communications, Bud Rukeyser; division head, Bob Walsh; and other top executives - it was decided that Stern was going to be fired. Bongarten tried to argue that "Stern was essential to the continued success of WNBC" (Colford 133), but the decision was already made. Bongarten was told to tell Stern that he was fired, but he could wait a while to do it.

Stern, along with Robin Quivers, was to be fired on September 27, 1985 on a Friday, about two months after Bongarten initially received the order. However, a large storm - Hurricane Gloria - hit New York that same day and most people stayed home from work. Because of this, Stern's firing was rescheduled for the following Monday. Despite the storm, and the pending firing which was unbeknown to Stern and his crew, they came in for the show that day. Stern ranted that day mostly about information he received concerning Soupy Sales. He learned while doing his show that Soupy's show was going to be nationally syndicated. Stern was extremely upset at this because he had been trying to get his show nationally syndicated, and he even threatened to quit. Of course, this was now a moot point since his fate at WNBC had already been decided. During the weekend, Stern injured himself jogging and came in on crutches on Monday. Still upset about the Soupy Sales deal, he was told immediately to see Bongarten in his office. At the same time, Quivers was to see John Hayes. Both of them were told that they were fired, and both were very surprised by the news. Upon receiving the news, they gathered their belongings and left as soon as possible. That day, during Stern's slot, Hayes played music interspersed with a prerecorded message explaining why the Stern show had been canceled.

Throughout the week, Stern did a series of print and television interviews telling his side of the story. Meanwhile, Stern's agent, Don Buchwald (who succeeded

Stern's former agent, Jeffrey Southmayd), was ecstatic about the news. He foresaw better, and more profitable, opportunities for Stern and his crew. Buchwald had been sorting through various offers for Stern. Furthermore, there was no rush since Stern had just renegotiated his contract and WNBC was obligated to pay him for the next three years. NBC wanted Stern to relocate to Los Angeles, offering him fifty thousand dollars to do so, so when he did find a new station, he would not be competing with WNBC for New York's ratings. A furious Stern told Buchwald to tell NBC to "shove their fifty thousand" because he was going to "stay right here...destroy that radio station [, and] make it so bad for them that they [would] have to sell that piece-of-shit station" (Stern 237). Stern's prediction proved accurate. He shortly signed with Infinity Broadcasting - working at WXRK, or "K-Rock," in New York - and WNBC was eventually sold after losing ratings and money, largely because of Stern's departure and eventual move into the morning time slot, competing directly with Don Imus. (In 1987, WNBC-AM in New York City changed to WFAN. Don Imus was the only DJ who remained at the station when it switched to an all-sports format. WFAN-AM became the first 24 hour all sports radio station in the U.S.A. - <http://www.kaput.com> 07-01).

Stern's Transformation into a Media Mogul and Exemplar of the First Amendment

Lured by Infinity's executive vice president, Mel Karmazin, Stern signed a lucrative contract with Infinity which eventually made him millions. (He last renewed his contract in December of 2000 for over \$12 million [www.koam.com].) In addition, Stern's team were all signed to contracts without much hassle. On November 6, 1985, it was announced in a press conference, coincidentally near

WNBC, that Stern took over the 2:00 to 6:00 P.M. slot and started November 18. At “K-Rock,” Stern finally found the friendly work environment that he had always desired. Infinity, Karmazin, and WXRK’s vice president and general manager, Tom Chiusano, set no rules or regulations against him like WNBC had. As Chiusano explained, “Howard can do whatever he wants...You don’t hire a great sculptor and tell him to paint” (Colford 148). Stern had a broad license for outrageousness, and he utilized it fully. He tested the limits of what he could get away with while having the full support of management. He immediately made an impact in the ratings, having carried over much of his audience from WNBC, and only after a few months, he took over the morning slot for ousted morning man, Jay Thomas, whose ratings had dropped.

Stern officially became the morning man on February 17, 1986. From that time onward, Stern’s success and media attention rapidly increased. He re-invented the FM morning show by transforming into an all-talk format. Furthermore, he began syndicating his show to a national audience because Infinity wanted to expand Stern’s celebrity status. His syndicated show debuted in Philadelphia (on Infinity’s classic rock station, WYSP) in 1986 and went on to air in Los Angeles and Washington. The program is now heard on over fifty stations across the country (www.937kxoa.com). Even in a national limelight, he continues his wild and often unpredictable pranks, topics, and antics with little regard. In describing his show, Rolling Stone magazine wrote that it’s “a four-hour black- comedy schmooze-fest, punctuated by song parodies, prerecorded comedy bits, sleazy studio antics and live commercials that stray freely from the copy” (Rolling Stone 1990). With Stern’s new freedom, more controversy soon arose. Critics of his show believed that Stern represented a “depressing reflection on America” (Stewart 016). Janice Rocco of the National Organization of Women said that “if you don't think we live in a sexist and racist

society, all you have to do is look at how much money Howard Stern is able to make” (Stewart 016). But Stern and his defenders’ stance against his critics were simple: “No one is forced to listen to him on the radio; if they are offended, listeners should change the station” (Laufer 67).

Controversy once again surrounded Stern and his show, but this time it wasn’t coming from management. In fact, they gave him their full support. It was Stern’s critics and complainants who helped Howard become a target of the Federal Communications Commission (FCC) - the media regulatory agency for the Federal government. After having received several complaints on various occasions concerning Stern broadcasts that “described testicles, the sexual activities of homosexuals, penis size, bestiality, and sodomy” the FCC began an investigation of Stern’s show in 1987 (Nemeth 101). On April 16, 1987, The FCC ruled unanimously that Stern’s show violated indecency standards (see www.fcc.gov) and warned him that further violations could result in fines. This marked the beginning of Stern’s and Infinity’s fight against the FCC, and it became a long fight at that, spanning almost ten years. In 1990, Stern’s employers were fined \$6,000 for material describing a man playing a piano with his penis at his show’s Christmas party and the sexual activities of homosexuals in 1988 (5 FCC Rcd 7291). Late in 1992, Stern’s employers faced a \$600,000 fine for airing comments about Stern’s masturbating to a picture of Aunt Jemima and a graphic parody about comedian Pee Wee Herman who was charged with indecent exposure in 1991 (8 FCC Rcd 2688). In 1993, Stern’s employers faced a \$500,000 fine for Stern describing the alleged bathroom and sexual habits of talk show host, Kathie Lee Gifford, his own bathroom and masturbatory habits, the characteristics of vaginas, and other crude commentary (8 FCC Rcd 6790). In 1994, the FCC fined Stern’s employers \$400,000 for his graphic and detailed comments about his sex life with his wife, women’s underwear, vibrators, and an incestuous

relationship (9 FCC Rcd 1746). Later in the same year, Stern's discussion of masturbation and oral sex led to an additional \$200,000 fine (9 FCC Rcd 6442).

Over this period of fine assessment, Stern remained defiant against attempts to regulate his show. He also developed a deep hatred for the FCC, continuously ranting on his show about how he was being targeted by the FCC because of his popularity. He once even went so far as to pray for the death of former FCC chairman, Alfred Sikes, after learning that Sikes was being treated for prostate cancer (Zoglin 1992).

By 1995, Stern had been cited for over one hundred indecency claims with fines against his show totaling more than \$1.7 million (Saltzman 1996). Despite Stern's resolution to continue appealing the fines, and Karmazin's insistence that FCC indecency standards were overly vague, Infinity finally relented and paid the \$1.7 million in 1995 that it owed to the FCC for past fines; Infinity called it a "voluntary contribution" (Lamm 1998). The real reason that Infinity gave up the fight against the FCC, however, is because of its expansion plans. Infinity wanted to acquire more radio stations and increase its share of the radio market. With fines pending against Stern and various Infinity owned stations, approval by the FCC for the radio company's expansion plans (plans that involved bringing the Stern show to more markets) would have been slowed considerably. Paying off its accumulated fines enabled Infinity to expand quickly. In addition, since Infinity paid the \$1.7 million in fines, "the FCC has imposed only a few small forfeitures for broadcasts of Stern shows" (Lamm 1998). In fact, many media writers believe that compared to the younger generation of "shock jock" radio personalities, Stern has mellowed somewhat and has been able to eschew a lot of attention from the FCC (Holloway 2002; Madore and Gay 2002).

Although Stern's FCC struggles (at the time of this writing) are almost nonexistent now, he owes much of his rise to fame to them.¹ By putting him in the spotlight, the FCC helped Howard Stern and the First Amendment become synonymous to the public. It also helped Stern become a big media news sensation. Stern even bragged that "the FCC's action was the greatest boost for his career and would help his ratings" (Colford 173). Since the FCC first brought action against Stern, he has become a huge success in every media form: he has published two books, starred in his own movie, has the number one nationally syndicated morning show in the US, started syndicating his show in other countries, began broadcasting (in 1994) his radio show on cable television (on E! Entertainment Television), has executive-produced other cable television shows, and has numerous web sites devoted to him. Of course, all of this success is not directly due to his FCC struggles, but Stern's ability to spark controversy and grab people's attention to his (and his counterparts) words and actions has made him a media sensation. He has also managed to become a wide media success despite little public approval across the nation:

¹ After completion of this paper, new controversy concerning indecency in the media was spurred by the exposure of Janet Jackson's bare breast during the Super Bowl halftime show on February 1, 2004. Following this incident, the FCC and broadcasting companies targeted Howard Stern and other "shock jocks" with violating indecency standards. In the last week of February, The FCC gave Clear Channel Communications, the nation's largest radio owner, a record fine of \$755,000 for graphic content aired in four Florida cities on a radio show hosted by Todd Clem, known as "Bubba the Love Sponge." Consequently, Clear Channel fired Clem and removed Stern's show from six of its radio stations in various markets. Shortly after, new indecency legislation was passed on March 14 substantially increasing FCC indecency fines and giving them authority to directly fine individual personalities and performers who utter indecent material on the public airwaves (see page 5). Howard Stern has remained vocal in his defense of the First Amendment and free speech even going so far as threatening to resign before the FCC legislation was passed (www.animaux.net/stern/stations; www.fcc.gov; www.fmqb.com).

a March 1997 Gallup poll indicate[d] that over 90% of the American population [were] familiar with controversial radio star Howard Stern. However, around 75% of the sample with opinions on Stern held an unfavorable opinion, with a higher level of unfavorable opinion in certain population groups including women, older people and better-educated Americans. (Newport 22)

Moreover, the approval he does receive mainly comes from males: according to Rebecca Heath in a Nielsen Media Research study, Stern's audience is 72% male with 74% aged 25 to 54 (1998). How accurate these figures are is uncertain, but they do hold some measure of truth concerning Stern's national appeal. He is not the typical media star. He has risen to success as a media sensation not despite his controversial nature and offensive demeanor but because of it, and he captivates millions of people whether they are angered or entertained by him. Stern has proven that his "bar talk" formula works well, and has shown that almost any topic can be covered on his show. He even lauds his own neuroses and inadequacies. In fact, in the "Afterword" of his autobiography, Private Parts, he has a psychological profile of himself which was conducted by two psychotherapists from New York, Dr. Sheenah Hankin and Dr. Richard Wessler. In it, they claim Stern is an obsessive-compulsive, narcissistic, histrionic, passive-aggressive, and he has an eating disorder (Stern 585-592). He presents himself and his opinions to the public with nothing to hide; because of this, and his abnormal approach to stardom, he has managed to set himself apart from other media celebrities. Exactly how he presents himself through the narrative content on his radio show is examined in the next chapter.

Chapter III - Content and Narrative Analysis of The Howard Stern Show

Category 1: Topics Covered

Variable 1: Amount and Length of Topics

Each of the three shows contained a few main focal points: 1994 - Gary Dell' Abate's big teeth, OJ Simpson phony phone call, and Fred Norris's distracting face; 1999 - Celebrity interviews (Pam Anderson and friends, Gavin Rossdale and bandmate, Robin Goodridge, Method Man, and Gary Dell' Abate getting drunk); 2003 - "Lesbian-Dial-A-Date" with porn star, Tabitha Stevens. However, within the main focal points of the shows, many topics were covered. Topics were narrowed from the entire content of each show (see Appendix under Stern "Topics" and "Content"). A topic consisted of commentary, questioning, or discussion of one main idea. When a new idea was introduced and elaborated upon, this was considered a new topic. The total approximate number of topics on the three shows were as follows: 1994 - 29 topics; 1999 - 45 topics; 2003 - 31 topics. The straight interview show (1999) contained more topics than the other two programs which had almost the same number of topics. The 1994 and 2003 shows also showed consistency in the number of topics covered before the commercial breaks. All three programs had three commercial breaks in the duration of the programs. The 1994 show had commercial breaks after topics 9, 17, and 24. Similarly, the 2003 show had commercial breaks after topics 9, 18, and 24. The 1999 show, however, had commercial breaks after topics 13, 24, and 40; this was consistent with the greater number of topics covered on that show.

Topic length, or time spent on a topic, was varied and erratic among all the topics identified and recorded (see Appendix). Another factor that affected the length of a topic was the focus or kind of topic (see Variable 2, "Types of Topics"). The length of each separate program, or combined length of all topics, was approximately 20 minutes, not including the three commercial breaks. Exact lengths were as follows: 1994 - 20 mins., 37 secs.; 1999 - 19 mins., 50 secs.; 2003 - 20 mins., 32 secs. Length of each separate topic ranged from a few seconds to over two minutes per topic (see Table 1). However, no topic on any of the programs reached three minutes in length. Of the estimated 105 total topics from all three shows, the majority of topics ranged from 16 - 30 seconds (35 topics, 33.3% of topics) or 31 - 59 seconds (31, 29.5% of topics). The 1999 show also had a large number of topics in the 10 - 15 second range (10). Only a total of two topics were over two minutes (1.9%) and only ten topics were under ten seconds (9.5%).

Table 1. Length of Topics On All Three Howard Stern Shows (combined total of 105 topics)

Show Year	Under 10 secs.	10 - 15 secs	16 - 30 secs.	31 - 59 secs.	1 - 2 mins.	over 2 mins.
1994	1	2	9	12	4	1
1999	4	10	19	9	2	1
2003	5	3	7	10	6	0
Total	10	15	35	31	12	2
%	9.5	14.3	33.3	29.5	11.4	1.9

The shortest topic recorded among the three programs was three seconds. This occurred twice, once in 1999 and once in 2003. On the 1999 show, the topic concerned Pamela Anderson's appearance with comments from Stern and Quivers about Anderson's hat (she wore a large, furry, pink hat) and her "good looks" (Stern Topics #2). On the 2003 show, the topic consisted of a brief comment from Stern and reaction from Tabitha Stevens about her looking "Sheryl Crow-like" (Stern Topics #7). The longest topic was 2 mins., 13 secs. (1994 #8), and the second longest topic was 2 mins., 12 secs. (1999 #21). The 1994 topic involved a caller explaining a phony phone call he made to ABC and how he fooled the people who worked there. The 1999 topic concerned Stern's inquisition of Gavin Rossdale and his relationship with Gwen Stefani. The average length of topics on the three programs combined was 34.8 seconds; this equaled a rate of about 1.7 topics per minute (tpm) of show time. The 1994 show had the highest average length and rate of topics (42.6 seconds, 1.4 tpm). This was closely followed by the 2003 show (39.7 seconds, 1.5 tpm). However, the 1999 show had a much lower average length of topics and higher rate of topics (26.4 seconds, 2.3 tpm).

Although findings suggest that topic length on Stern's show is erratic and varied, most topics are between 10 to 59 seconds long. Furthermore, topics remain under three minutes in length, seldom reaching over two minutes. The number of topics on the two non-interview shows (1994 and 2003) was consistent as was the number of topics covered before each of the three commercial breaks. By comparison, the higher number of topics on the straight interview program (1999) suggests that Stern and his crew seek and cover more information at a quicker pace in this type of setting since they spend less time on each individual topic.

Variable 2: Types of Topics

From the estimated 105 topics analyzed, seven general topic categories were devised for the three programs. The categories were based on the observed narrative focus of the content and each specific topic analyzed. The seven topic categories include the following: 1) intelligence/frame of mind, 2) physical attributes, 3) personal or intimate information, 4) social information, 5) racial jesting or commentary, 6) general sexual commentary, and 7) general information.

The intelligence/frame of mind category involves topics concerning a person's knowledge, ignorance, viewpoint, or common sense. A couple examples include the discussion about the stupidity of anchormen (Stern Topics, 1994 #2) and Stern's comments about Dell' Abate's drunkenness and being "out of his mind" (1999 #42) both fit into this category. In the physical attributes category, topics involve discussions of, references to, or comments about a person's visible or nonvisible facial or bodily features. Examples include the discussion about producer, Gary Dell' Abate's strange facial features (Stern Topics, 1994 #5), compliments about Pamela Anderson's hat and breasts (1999 #2), and compliments about Tabitha Stevens naked body (2003 #2). The personal or intimate information category includes topics about a person's habits or characteristics, (sexual or nonsexual) behaviors or activities, and sexual or familial relationships. Some instances of this category include the long inquiry about Gavin Rossdale's relationship with Gwen Stefani (Stern Topics, 1999 #21), Method Man's relationship with his Staten Island girlfriend and kids (1999 #31 & 38), Method Man's experience with marijuana and other drugs (1999 #43 & 44), and Amanda's adult website (2003 #14). For the social information category, topics relate to a person's nonsexual relationships, activities, or interactions with friends or other people in various formal or informal settings. A few examples include Anderson's appearance on the Rosie O'Donnell show (Stern Topics, 1999 #7), the

parties Anderson's attending after the awards show (1999 #9 & 10), and Method Man's bandmate, Old Dirty Bastard, and their band, Wu-Tang Clan (1999 #27, 34, & 36). The racial jesting or commentary category pertains to subjects, slang, mock dialect, or anything else involving a person's racial or cultural background. Examples include Stern's quip about having nothing but black people on television to watch (Stern Topics, 1994 #10) and Stern's comments to Method Man using black slang (1999 #26 & 37).

The last two categories, general sexual commentary and general information, include all other topics/content that don't conform to any other category. The general sexual commentary category relates to subjects about sex or sexuality in an impersonal level. Thus, topics do not delve into the intimate details about a person's sexual behaviors (these topics are included in the personal or intimate information category might), but rather describe or comment on sexuality or sexual behavior. For instance, on the 1999 show, Stern and Rossdale joke about "dancing, naked girls" (Topic #15), then Stern comments about Rossdale's "cool move" taking off his shirt at Woodstock (#16), and finally Rossdale explains that he saw a lot of "sex going on" at Woodstock (#17). Another example of this category is from the 2003 show when Stern describes and comments on the sexual activities of Tabitha Stevens and the two contestants for the "Lesbian Dial-A-Date" contest (Topics #17 & 24). The last category, general information, includes simple descriptions, explanations, commentary, or details about anything else not covered in the other categories. This category contains information such as stories from news or magazine articles or shows, explanations of rules or instructions, current events, upcoming segment previews or discussions, and so on. Some examples include the E! Show-getting the cameras right (Stern Topics, 1994 #6), Dell' Abate's warning that there's only 90 seconds left before Anderson must

leave (1999 #8), and Stern's thorough explanation of "Lesbian Dial-A-Date" and the rules (2003 #10 & 15).

Table 2 illustrates the content breakdown of the seven topic categories in percentages among the three shows. The results represent the most and least common kinds of topics in the narrative content on the three shows. The most prevalent topic category for the three shows combined was personal or intimate information (26.3%) followed by physical attributes (20.9%). Although the personal or intimate information category yielded the highest percentage among all categories on the shows in 1999 (32.7%) and 2003 (40.5%), it didn't appear once on the 1994 show. Similarly, the intelligence/frame of mind category, which yielded the highest percentage on the 1994 show (32.3%), appeared only minimally in 1999 (3.4%) and 2003 (8.1%). However, the physical attributes category proved to be a consistent topic category across the three shows: 1994 (23.5%), 1999 (17.2%), and 2003 (24.3%).

Table 2. Percentage of Topic Categories on Three Howard Stern Shows.

Topic Category	1994	1999	2003	Total*
1) intelligence/frame of mind	32.3%	3.4%	8.1%	12.4%
2) physical attributes	23.5%	17.2%	24.3%	20.9%
3) personal or intimate information	0	32.7%	40.5%	26.3%
4) social information	2.9%	20.7%	0	10.1%
5) racial jesting or commentary	26.4%	10.3%	0	11.6%
6) general sexual commentary	0	5.2%	10.8%	5.4%
7) general information	14.7%	10.3%	16.2%	13.1%

*Total percentages represent the total number of instances of topics that fell into each topic category among all three programs.

Other categories that appeared on the shows at a high percentage (over 20% of total content) included racial jesting or commentary (1994, 26.4%) and social information (1999, 20.7%). Only the 1999 show produced content that included at least a small percentage of all seven topic categories. Both the 1994 and 2003 shows produced no content in four topic categories (two different ones on each show). On the 1994 show, no content was produced in the personal or intimate information category or the general sexual commentary category. On the 2003 show, no content was produced in the social information category or the racial jesting or commentary category.

The least prevalent topic category on the three shows combined was general sexual commentary (5.4%). This category yielded low results on all three shows: 1994 (0%), 1999 (5.2%), and 2003 (10.8%). However, the second least prevalent category, social information (10.1% of total content), produced a high percentage of content in one of the three shows (20.7% of content in 1999). Similar results were

produced in the third and fourth least prevalent categories - racial jesting or commentary (11.6% total, but 26.4% in 1994) and intelligence/frame of mind (12.4% total, but 32.3% in 1994). However, general information (13.1% total), the fifth least prevalent or third most prominent category, showed consistency on all three shows: 1994 (14.7%), 1999 (10.3%), and 2003 (16.2%).

These findings show that, similar to Variable 1, the overall time spent on different kinds of topics is varied and erratic. However, on each individual show, certain topic categories are emphasized over others. According to Table 2, the highest ranking categories on the three shows correspond with the main focal points of each show (see Appendix under "Content" for further descriptions of each show's main focus). In 1994, the highest ranking categories - intelligence/frame of mind, racial jesting or commentary, and physical attributes - correlate with the focus on OJ Simpson (a former black athlete), the phony call that fooled Peter Jennings (a supposedly "intelligent" anchorman), and the physical features of two Stern crew members. In 1999, the most prominent categories - physical attributes, personal or intimate information, and social information - correspond with the social and personal information sought and discussed in the celebrity interviews. In 2003, the highest ranking categories - physical attributes and personal or intimate information - correlate with the highly sexualized contest, "Lesbian-Dial-A-Date" featuring porn star, Tabitha Stevens. Thus, the majority of the narrative content on each show consists of only a select few of the seven types of topics analyzed.

Category 2: Character Roles

Each crew member and guest have specific, identifiable roles that they play in the narrative formation of a Stern production. In Figure 1, the main roles of

each “character” in a Stern production are defined. Following Figure 1, the main characters on Stern’s show and the roles they play are discussed. Moreover, the roles are their *main* roles/jobs on the show, and they are all very closely connected and sometimes overlap one another. The role “types” were developed according to observable traits of the people on each show, the comments/dialogue from each person, and how they interacted with each other. Then, from these observable elements, specific character role-names that most appropriately defined different behavioral and vocal characteristics of each person on the show were created. The shows were analyzed for character role “types” based on the elements just discussed and the other three categories of analysis: the topics of discussion (Category 1), the dialogue and word usage between characters (Category 3), and the usage of repetition to enhance ideas (Category 4). Other roles may exist among the characters, but the ones listed are the most notable and evident in the three shows.

Fig. 1 Roles and descriptions of characters on Howard Stern's E! Entertainment cable television show.

Roles	Description
Antagonizer/Critic	A character ridicules or criticizes a various subject or another character's appearance, intellect, mannerisms, or social behavior with sarcastic comments and/or mock speech (of accent or dialect).
Interviewer/Interrogator	A character questions another character about his or her characteristics; personal information; attitudes; or past, recent, or future behavior.
Ego-enhancer	A character directs compliments (about appearance, intellect, mannerisms, social behavior, etc.) towards other character(s) or him/herself.
Commentator	A character describes or explains the activities occurring in studio, behavior/actions of other character(s), or outside sources (i.e. newspaper, video/audio tape, etc.).
Information Provider	A character supplies needed or new information about a subject prior to or during discussion of subject.

Fig. 1 (Con't)

Roles	Description
Clarifier	A character repeats words or ideas or rewords information from another character so information is clear to other characters and audience.
Comic Foil	A character is ridiculed or criticized by another character(s).
Joker	A character makes a short quip or anecdote directed towards someone or some thing.
Self-Revealer	A character discusses intimate and/or personal information, information about social activities, or information about others he or she associates with.

Howard Stern

As the leader of the show, Howard Stern plays the roles of critic, interviewer/interrogator; antagonist, and ego-enhancer. His role as critic involves critical evaluations/observations of news stories, his crew, himself, guests, and so on. These critical comments have no set time limit and come most often at a rapid pace. For example, on the 1994 show, some of Stern's critical commentary includes describing TV news anchormen (Peter Jennings in particular) and their ignorance; producer, Gary Dell' Abate's face; Larry King ("a poor example of a white person");

the police (their negligence); sportscaster, Al Michaels (his demeanor); black people in general; and writer, Fred Norris's face. On the 1999 show, Stern's criticisms are directed at actress, Natalie Raitano (her drinking and love of "black guys"); Rosie O'Donnell (her demeanor and contempt for Stern); Musician Gavin Rossdale (his awkward-looking red-dyed hair and relationship with singer, Gwen Stefani); himself (his face and hair); actress, Susan Sarandon (her demeanor); singer, Gwen Stefani (her relationship with Rossdale); rapper, Method Man (his demeanor, relationships, etc.), and Gary Dell' Abate's drinking and inebriated infatuation with Quivers. On the 2003 show, Stern's critical comments are directed towards porn star, Tabitha Stevens (various things); Robin Quivers (her refusal to touch Stevens' breasts); and guest listeners (contestants for his "Dial-A-Date" game), Amanda and Angela (various things).

Besides being a critic, Stern's other main roles are to interview and/or interrogate his guests. His prerogative when conducting an interview/interrogation is to inquire about as much personal/intimate information as possible on topics such as the following: body/facial features and/or surgeries (such as Pam Anderson's breast implant removal or Tabitha Stevens' various plastic surgeries); sexual relationships (such as Method Man's long time girlfriend and Gavin Rossdale's relationship [and have they ever cheated?], and Robin Goodridge ["who are you banging?"]); social/personal activities (such as the "after parties" that Anderson and her entourage are attending ["What happens after the video music awards? What do you do?"], Method Man's experience with drugs ["You get high or what?"]; and so on. Although Stern does discuss other non-personal/intimate topics with his guests, in two of the three shows analyzed (1999 and 2003), he spent a larger portion of each interview on personal/intimate issues (see Table 2 in Category 1, Topics Covered).

In his interviews/interrogations, Stern acts as both antagonist (which is closely related to his role as critic) and ego-enhancer. As an antagonist, Stern continuously pries for information from his guests or provokes them in some way for a response. For instance, on the 1999 show when he comments on Pam Anderson's breasts, Natalie Raitano (wanting to change topics) tells him he "wore out" that conversation. But Stern insists he hasn't and goes on to provoke Raitano by saying "should we talk about black guys?...there's a lot of black men here tonight for you to have sex with." Then, before they change topics, Stern again goes back to discussing Anderson's breasts, prying for more information, asking why she got implants in the first place (Anderson insists it was "peer pressure"). Another example can be seen in his interview with Method Man (1999). First he antagonizes Method Man concerning women (has he ever cheated? Method Man denies it) and tells him he knows "tons of white chicks that want to bang you..." (provoking a response). Later, Stern antagonizes him concerning a rumor that "the Wu-Tang Clan (Method Man's rap group) was under surveillance by the Federal Government" (again Method Man denies it). Similar means of prying for more information or provoking guests for a response can be seen in all of the interviews in the three shows (See Appendix).

Not only does he antagonize his guests, but he also antagonizes his own crew and even himself. In 1994, this occurs when he discusses Dell' Abate's "strange face" (his big teeth and lips) and Fred Norris' face (his close proximity to Stern and the fact that Stern has to see Norris the whole time). In 1999, Stern antagonizes Quivers in his interview with Gavin Rossdale saying, "I know Robin Quivers wanted to make out with you, Gavin...she talks about you everyday." Later, in his interview with Method Man, Stern antagonizes Quivers again saying, "Ya, Robin will do you..." In his interview with Rossdale, Stern antagonizes himself by saying his life is a "nightmare" and that he would like to change, but he can't. Other examples of antagonism towards

Stern and his crew can be seen in all three shows. As a paradox, Stern also plays the role of ego-enhancer in which he praises others through compliments. For example, in 1994, while discussing their first week on the E! network Stern tells Quivers, "... I thought you looked really nice." On the 1999 and 2003 shows, Stern compliments his guests before and after the show telling them how good they look (especially body features), how "fabulous" they are, how "exciting" it is to have them on the show, and so on. His role as ego-enhancer also helps alleviate some of the tension that may exist on the show via his intrusive inquiries.

Robin Quivers

The secondary most important member of the Stern crew, Robin Quivers, has three main roles: secondary interviewer/commentator, clarifier, and information provider. Quivers is Stern's main sidekick and is an essential narrative element of any Stern production. She helps keep the conversation moving if there is a pause in thought or if they spend too much time discussing one topic. Quivers helps Stern, especially as clarifier, in keeping his ideas, or the general discussion, intelligible, on topic and/or transitioning smoothly to the next topic; she sometimes even helps Stern finish his thoughts if he has trouble doing so. Her three roles listed here often overlap. Examples of this appear on all three shows. For instance, on the 1994 show when Stern and Quivers verbally attack Dell' Abate in their discussion about his 'big teeth and lips' (in his appearance on the first week of their E! show), Stern says, "I never saw you....look dopier." Then Quivers comments and clarifies: "One of the funniest things I have ever seen on television." She further comments and clarifies a little later in their discussion saying, "I just have to say one more thing, when Gary puts his lips over his teeth, it's like one of those body building poses...you know how guys have to work really hard to pump up their muscles? Gary has to work really hard to get those

lips over his teeth.” In their interview with Pam Anderson and her friends (1999), Stern asks: “All right, so what happens after the video music awards? What do you do? Tell me.” Then Quivers inquires and clarifies by asking: “Like, where are you going?” Later in the interview, Quivers inquires about whether Tommy Lee (Pam Anderson’s ex-husband but whom she still associates with) will talk to them because she thinks he’s mad at them. In their interview with musician Gavin Rossdale, Quivers comments and provides information for further inquiry and discussion: “But...we were watching them at Woodstock and...we were just commenting on how Gavin...just took off his shirt and was just standing there.” Later on, when Stern inquires about Rossdale’s relationship with Gwen Stefani he asks, “Does she feel you’re cold and distant...” Quivers inquires and clarifies: “You’re not supportive and asking her to leave her work now?” One example in the 2003 show is when Quivers says (clarifying to everyone in studio) that Tabitha Stevens is “offering her breasts to everyone” after Stevens offers Stern and his crew to touch her breast implants. Another example is when Stern says he loves that he’s “interviewing her [Tabitha Stevens] naked.” Quivers clarifies and expands saying, “...and she doesn’t even appear...act like she’s naked.” These are only a few examples of Quivers’ roles as secondary interviewer/commentator, clarifier, and information provider. But, in all three shows observed, her roles are a very distinct and natural part of her character.

Quivers’ roles are also very important in helping to stabilize the overly male-oriented viewpoints continuously expressed on the show - she is the only woman crew member and presents a black woman’s perspective on topics. In addition, her boisterous laugh, observed on all three shows, reveals her jovial demeanor which, in turn, helps show the absurdity and unserious nature of many of the topics discussed. For instance, on the 1994 show, during the quips about the OJ Simpson phony call in which a mock black dialect is heavily used by Stern and crew, she gets

involved saying, “I’m lookin’ at the van, this is very tenses” (see Appendix, Stern Content, 1994 #22). Her involvement alleviates some of the racial tension and bigotry that might otherwise be construed by outside observers (i.e. the audience). Similarly, Quivers remarks and involvement in the Pamela Anderson and Tabitha Stevens interviews help alleviate some of the sexual tension and bias between those two women and Stern and the other male members of his crew (see Stern Content, 1999 and 2003).

Gary Dell’ Abate

Producer, Gary Dell’ Abate’s main roles are information provider, minor commentator, and comic foil. First and foremost, Dell’ Abate provides much of the information or material for the show. He is also responsible for getting the guests for the show. Some instances of him providing information are as follows: (1994) he tells Stern about the “phony phone caller” (which he set up) and mentions how newspapers have said OJ is the only black guy in Brentwood (while discussing the phony call); (1999) he warns Stern that “they’re trying to get her out within 90 seconds” (in reference to Pam Anderson and her publicists) and tells Stern that “Tommy’s about five minutes away” (during the discussion of Pam Anderson’s ex-husband); (2003) when interviewing porn star, Tabitha Stevens, Dell’ Abate explains, “you know what’s going on with her now also?...she’s totally single” and that she hadn’t worked in a year (in pornography) - both pieces of information lead to further inquiry from Stern and crew.

As a minor commentator and comic foil, Dell’ Abate also sometimes takes part in the conversations adding various critical commentary or simple observations, or becoming the focus of conversation. He is not always involved in the discussions, however, and this is clear in the three shows as he does not speak for several minutes

or even at all in some of the various conversations (see Appendix). A couple examples of Dell' Abate being a comic foil is when Stern and Quivers discuss his "strange face" (at the beginning of the 1994 show) and when Stern inquires about his drinking and sudden attraction to Quivers (near the end of the 1999 show). Some examples of Dell' Abate's commentary are as follows: (1994) after Quivers remarks on how Dell' Abate's face was "one of the funniest things I have ever seen on television," he replies, "funnier than that shot that goes right up your nostrils?" When discussing an article from a guy who criticized the phony OJ Simpson phone call, Dell' Abate says, "It's not like a presidential funeral"; (1999) Dell' Abate remarks that "Robin seems to think that Tommy might be mad at us" (discussing Pam Anderson's ex-husband); later (as comic foil) Dell' Abate asks Method Man if he's into the "Forbidden Input" (reference to anal sex) then says Quivers "does that"; (2003) during the conversation about Stevens' facial surgery (called Botox), Dell' Abate joins in the conversation very briefly saying if she "irons out" her whole face, she'll look odd; then, after "Lesbian-Dial-A-Date" contestant Amanda gets up and stands aside, Dell' Abate says, "Amanda's woozy"; and finally, near the end of the show while Stern and crew are discussing how much they are enjoying the show Dell' Abate comments that, "Tabitha is like a man in the sense that she's very aggressive, and whereas a guy would be hesitant to stick his hands in places, she has no problem whatsoever." Though not a central focus of the show, Dell' Abate is a crucial part of the formulation and movement of the show's content and narrative construction.

Other Crew Members

All other crew members on the Stern show act as minor commentators, jokers, and comic foils. They are a significant part of the show in that they complete the "bar-like" atmosphere (described in the introduction) that is a key component of every

Stern production. These characters are rarely the forefront of any discussion, but they must always be aware of what is occurring on the show and be prepared to enter any conversation with a quick joke or comment. Occasionally, if they do become the focal point of a conversation, it is usually as comic foil. This is evident in two of the shows examined. In 1994, Fred Norris is antagonized by Stern because of his “frightening” face and close proximity to Stern. In 1999, popular Stern crew member, Stuttering John (known for his very intrusive and crude celebrity interviews), becomes the focal point of conversation briefly in the interview with Method Man. After Stern inquires why they are never invited to any “after parties,” Method explains that he thinks it’s because of the guy who gets “slugged at all those award shows” - Stuttering John. Then Quivers replies “... keeping us back” (referring to Stuttering John).

Most often, however, the roles of Stern’s crew members are to intersperse minor commentary and jokes into whatever topic is being discussed. A good example of this is during the 1994 show when Stern and crew are ridiculing the reactions of anchorman, Peter Jennings, and sportscaster, Al Michaels, after knowing they’d been fooled with a phony phone call. Crew member, Billy West (no longer with the show) mocks Michaels saying, “it’s indicative of some peripheral character, Bababooney [producer, Gary Dell’ Abate’s nickname].” West continues in a mock tone of Michaels and makes various comments/jokes: “Peter, we have to point out that there really are no black people who talk like that anywhere”, “Jennings you’re a peckerhead,” that is “not a real negro,” “Peter, I’m really surprised your head doesn’t rattle,” and so on. Another example of a Stern crew member delivering quick commentary and jokes can be observed on the 2003 show. In their discussion about Tabitha Stevens break up with her boyfriend because he didn’t approve of her doing porn, crew member, Artie Lang (Stern sidekick who replaced Jackie Martling), comments/jokes, “what, is he a prude?” Later, when they talk about how Stevens is the first person to ever walk on

the show completely naked, Lang jokes about how Stevens “and Don King are the only ones to ever walk on the show naked.” Then, after Stevens and listener/contestant Amanda finish making out on the couch, Lang says, “can someone get me a towel” (a reference to “cleaning” himself after masturbation). Finally, near the end of the show after Quivers says, “I don’t know if the audience is enjoying it,” Stern says, “I’m enjoying it,” and Lang follows jokingly: “Screw the audience.”

Whatever comments and jokes Stern crew members make, they must be made arbitrarily and must be witty. However, even if crew members (other than Quivers and Dell’ Abate) don’t speak for awhile, as was the case at certain moments in all three shows, just their presence is extremely important. Although more of an implied role (and thus not listed), the presence of all staff members gives Stern the support and comradeship necessary for the casual yet capricious atmosphere that each show possesses. Stern is able to turn to anyone at any moment to direct his comments/questions at them, or he is assured to get feedback from them at any time. Even when they just laugh, make inaudible comments, or verbalize different sound effects, the Stern crew is always actively participating in the formation of the atmosphere of each show.

Guests

The guests on the Stern show play the roles of self-revealers, information providers, and comic foils. Guests may be celebrities, regulars to the show (none of which were on the three shows examined), listeners (who are usually playing in one of the show’s contests), and any callers (whose roles are mainly information providers and comic foils). As self-revealers and information providers, guests are expected to reveal or discuss intimate information (body-enhancement operations, sexual partners,

sexual activities, anything dealing with relationships, etc.), information about their social lives (what places they frequent, whom they associate with, what they are doing after the show, various social activities, etc.), attitudes/views (about other celebrities or kinds of people, social/political issues, etc.) or any other general information or materials (such as the caller providing the OJ Simpson prank call on the 1994 show). This type of information was distinctly clear in each show studied. In 1994, Pam Anderson talked about her breast implants, her relationship with her friends and her ex-husband, Tommy Lee, the after parties she was attending after the awards show, and her appearance on the Rosie O'Donnell show (and about her feelings towards her); Gavin Rossdale discussed why he dyed his hair red and his relationship with Gwen Stefani (how serious it is, what she's like, and why she isn't here tonight), and his band mate, Robin Goodridge, explained his sexual status (he's "banging everybody"); Method Man talked about his relationship with his girlfriend, what he's doing after the awards show, his relationship with his band mates from Wu-Tang Clan (especially Old Dirty Bastard and the troubles he's faced), and his experiences with drugs. In 2003, Tabitha Stevens and the two listener/contestants (Amanda and Angela) mainly described intimate sexual information among other things. In 1994, the guest is a caller who provides the material (his phony OJ Simpson phone call) for almost the entire show. But the caller also provides information about how he made the call, people he had to talk to, what happened at various moments during his call, and so on. Callers such as this, do not play the "self-revealer" role (like guests in the other two shows) because they are not the focus of inquiry; the material they provide and any comments they make are the focus.

Stern's intrusive inquiries are also necessary in order to make guests his comic foils (this was illustrated thoroughly under Stern's roles). Any guest, celebrity or not, is subject to becoming a comic foil for Stern. He does this, not only by asking them

intimate questions during his interrogations, but also by asking certain questions or making certain comments/claims that he knows are erroneous or exaggerated. By doing this, Stern prompts his guests to respond with some level of astonishment. Some good examples of this are displayed in his interviews with Pam Anderson and Gavin Rossdale (1999). During his interview with Anderson, Stern questions whether Natalie Raitano (Anderson's friend) has been drinking during the awards show. He asks, "Is Natalie loaded already?" Raitano says, "no." Then Stern asks a couple more times and finally says, "Pam says you're drinking," but Anderson denies this in a bewildered and animated tone. In the Rossdale interview, Stern pries into Rossdale's features, dating behavior, and relationship with Gwen Stefani several times with various erroneous or exaggerated questions and comments. An example of this is when Stern says, "Gavin is such a good looking guy...and then you dye your hair red. Is that like to say, hey, I'm so good looking, I'm just going to mess up my whole look?" Another example is when Stern mentions that he knows Rossdale and Stefani are dating, and Rossdale confirms this. However, Stern still asks, "So...you are no longer with Gwen Stefani?" Again, Rossdale insists that he is. But Stern is curious as to why Stefani didn't go with him to the awards show. Although Rossdale explains, "everything's fine," and that she is just "busy writing a hit record" and didn't want to take her attention away from that, Stern still inquires, "Does she feel you're cold and distant...what is her problem with you?" Stern continues this kind of questioning with Rossdale for a little while longer, and similar types of this 'manipulative' questioning can be seen in certain parts all of the interviews as Stern transforms his guests into comic foils.

Category 3 - Dialogue/Word Usage

As can be seen in the Appendix under the “Content” sections of each show, dialogue and word usage in any Stern production is very informal, simple, and direct. The intense, witty vernacular is the key component in Stern’s show. It is the responsibility of each crew member on the program - especially of Stern, of course - to keep the dialogue (whether among each other or guests) interesting, lively, and entertaining, no matter how mundane a topic may be (such as the discussion about Dell’ Abate’s big teeth and lips and Fred’s face on the 1994 show). In many instances on all of the programs, dialogue is sometimes inaudible as many voices speaking and/or laughing are mumbled together. But this still serves a purpose: it adds to the texture and comradeship on the show helping to create the “bar-like” atmosphere. Exchanges of dialogue that are audible are filled with various language devices: sarcasm and jokes/jests; uninhibited and candid comments, observations, and questions; and slang terminology and mock accents/dialects. All of these devices are essential to the narrative and are used at any time during a program, come in various forms, and are often used simultaneously. Furthermore, these devices bring out and enhance the topics covered (Category 1), the roles of each character (Category 2), and the repetition utilized on each program (Category 4). Throughout each show, common techniques in the usage of these language devices are displayed. By looking at the dialogue in the three shows, the language devices utilized can be seen clearly. In the following section, several exemplars of dialogue from various intervals on the programs are examined and discussed; they exhibit particularly well how the dialogue devices on a Stern’s show operate.

1994 Show

(A)

Stern: Peter Jennings, like all anchormen, is like a Puppethead.

Quivers: He's like the straw man in the Wizard of Oz.

Quivers: Peter Jennings is out to lunch.

Stern (repeating): is out to lunch. (short pause)

Stern: Gary, you got the strangest face I ever saw...Did you see the E! Show? At the end of the show, we talked about your lips and how you can't get your lips over your teeth, how you couldn't actually force your lips over your teeth. I never saw you.... You look dopier...

Quivers: One of the funniest things I have ever seen on television.

Gary: Funnier than that shot that goes right up your nostrils?

Quivers: No, I didn't see that one. All I saw was -- you--(stressed heavily) trying to stretch those teeth over those lips...

Stern: Gary...you get the E! Network. I don't, but I got to tell ya, they sent over the tape, and I'm looking at Gary's teeth. I said this looks like the gates to OJ Simpson's estate. I said I'd never seen anything like it.

In this example, the main dialogue devices used are sarcasm and jesting/joking. These devices are directed towards Peter Jennings (and news anchormen in general)

and producer Gary Dell' Abate occur in a short span of dialogue. Also prominent is the use of comparisons and outside references to make the imagery of the language devices more vivid. These comparisons - Peter Jennings as a "puppethead," the "straw man in the *Wizard of Oz*," and "out to lunch;" and Dell' Abate's teeth like "the gates to OJ Simpson's estate" - create and enhance the joke and the sarcastic references.

This technique can be seen later in the show (and in the other shows) as well - "Peter Jennings handles this like it's a Presidential funeral;" "Peter, you block of wood, wake up." Whether comparisons are used or not, the important thing is that the device utilized - in this case, sarcasm and jesting/joking - is concise, amusing, and relevant to the topic.

(B)

Stern: Everyone was in a state of confusion because on one channel, you had ten black guys playing with a ball (referring to an NBA playoff game), and on the other channel, you had two black guys in a car playing with gun (referring to O. J. Simpson and Al Cowlings in the Ford Bronco parked in Simpson's driveway after the chase in L. A.). I'm saying where are the white people at?... I can't get white people on my TV.

Quivers: It's Friday night, and there are no white people on TV.

Stern: The only white guy I saw for a few minutes was Larry King, and that is a poor example of a white person. It's like color television, they literally meant it when...what, white people do not show us good on the screen?

Example B again exhibits the the language devices of sarcasm and jesting/joking. However, the dialogue exchange displays a racially oriented form of sarcasm and jesting/joking that is frequently used by the Stern crew. With straightforward commentary, Stern vividly describes why he “can’t get white people on [his] TV.” He speaks with a lighthearted and slightly exaggerated tone while trying to make his point. Also noticeable is that Quivers, a very outspoken black woman, joins in on the quip without hesitation; this helps desensitize the sarcastic jest. The outside reference by Stern referring to Larry King as “a poor example of a white person” also helps desensitize the racial jesting since he does not isolate his sarcasm solely to the African American race.

(C)

Stern (Black dialect): He’s pickin’ his toes...He lookin like he, he very nervous...Lordy have mercy! The man pickin’ his toes!...and lookin’ very vulnerable! Great googally boogally!

Quivers: I can’t believe it.

Stern: Is it possible that Peter Jennings in his distinguished career has never spoken to a real black man?

Quivers: Well, he’s Canadian.

Stern: Oh OK, they don’t have many...(Quivers cuts him off, but it’s inaudible)

Stern (mocking Jennings’ voice): Tell me, as long as we have a black person on the phone, can you escape with that extra bone in your ankle? (he answers himself in mock black dialect) Why, no’s I cant’s; that’s why we can’t swim

either. Our feet are too heavy and weigh us right down to the cement in the pool.

Similar to Example B, Example C is a form of racial sarcasm and jesting/joking. However, while Example B uses straightforward commentary to initiate the language device, Example C utilizes a different dialogue device: mock accents/dialects; only minimal straightforward commentary is used. First, Stern creates the joke by becoming an uneducated black person through his heavily exaggerated speech and tone (mock accent/dialect). But then, using his real voice, he ridicules Peter Jennings, a “supposedly” educated white person, wondering if he has ever “spoken to a real black man.” The joke finally ends with Stern asking a ridiculous question mimicking Jennings and then answering himself, again mimicking an uneducated black man (using mock accents/ dialects for both characters). In addition, Quivers, again (as she most often is), is involved in the joke and helps alleviate the sensitivity of it.

1999 Show

(A)

Stern: The hat’s cute; the hat is cute; you look cute.

Quivers: You’re looking good.

Anderson: Thank You

Stern: You know, I’m looking at your boobs...I don’t know why you got breast implants in the first place, your boobs...

Raitano: ...We’re not talking about that.

Stern: Why, what happened? You got in trouble.

Raitano: It was...you wore it out.

Stern: No, I didn't wear it out.

Raitano: You wore it out this morning.

Stern: No, I'm just complimenting her.

Quivers: Shall we talk about Scott Baio again?

Stern: Or should we talk about black guys?...All right, wait a sec.... hey Natalie, there's a lot of black men here tonight for you to have sex with.

Quivers: Are you having a good time?

Stern: Are you having a good time?

Raitano: Ya, we are.

Stern: All right, wait a sec, no; I was complimenting Pam in saying that her breasts look as lovely as when she had breast implants; that's all I'm saying...what is so negative about that? They look great tonight.

Dustin Ngyuen: They are lovely, yes.

Stern: They are...you look terrific...

Quivers: Well, anyway, on to the next subject.

Stern: No, wait, one second, I don't understand why you got the breast implants in the first place, you look good.

Anderson: Peer pressure, man.

Stern: All right, I love them and I love you ...all right, listen so...

This example exhibits the dialogue devices of uninhibited and candid comments, observations, and questions interspersed with sarcastic jesting. Although

these devices are used at any time, they are especially prominent when Stern conducts guest interviews. Immediately noticeable are Stern's uninhibited comments on Pam Anderson's attractiveness. Then, he quickly directs his attention towards her breasts initiating further uninhibited and candid observations, comments, and questions. When her friend, Natalie Raitano, tries to get off the topic, Stern defends his questioning, and then he ridicules Raitano saying, "should we talk about black guys?...hey Natalie, there's a lot of black men here tonight for you to have sex with" (in an earlier interview with Raitano, she revealed her affinity for black men). Then, Stern still gets back to the topic of Anderson's breasts. This sequence shows how Stern establishes his power on the show through use of dialogue devices which also allow him to move the dialogue along as he pleases. Also noticeable is how Quivers alleviates some of the tension of Stern's intrusive comments and questions and tries moving the conversation forward to the next topic with a few interspersed short comments.

(B)

Stern: So, so, uh, you are no longer with Gwen Stefani?

Rossdale: Oh, ya I am.

Stern: Why is it a bad week to ask you that?

Rossdale: Uhh...

Stern: Did you have a fight?

Rossdale: Because umm...I think it's just that time.

Stern: It's her period?

Rossdale: I don't know.

Stern: That's why your hair is red...No, no, no what, what do you mean...you mean it's getting weird like you don't

want to be with her full time; I mean you can have any woman you want; is that it?

Like Example A, this is another example of the language devices of uninhibited and candid comments, observations, and questions that are interspersed with sarcastic jesting. Again, Stern establishes power through the dialogue devices by invoking a response to a series of uninhibited and candid questions concerning Gavin Rossdale's relationship with Gwen Stefani. Stern punctuates this candid inquiry with a quick joke about Rossdale's red-dyed hair being caused by Stefani's period (this is a continuation of an earlier joke not shown in this example). After this, Stern continues with his questioning. So again, the sarcasm and jokes/jests devices are used quickly and concisely to enhance dialogue, make it more imaginative, and move it forward.

(C)

Stern: What is...going on in the hood?

Method Man: What is going on in the hood?

Stern says he and Robin "don't know..."; Quivers agrees saying they never go.

Stern: We are very far removed from the hood...No, seriously...what is going on?

Method Man: Survival.

Stern: Really.

Method Man: Ya...everyday.

Stern: Are you keeping it real?...be honest; be honest...are you?

Method Man: Everyday I wake up, it's real.

Stern: I don't even know what I'm talkin' about.

Quivers: I know.

Method Man: Keeping it real means keeping it true,
basically.

Example C, unlike the previous two examples, is not the devices of candid and uninhibited comments, observations, and questions, but rather simple, introductory questions and comments. However, the dialogue device of slang terminology is utilized. The references to "the hood" and "keeping it real," terms considered black slang, are examples of slang terminology often used by Stern and crew. In this dialogue exchange, Stern uses slang to help establish a friendly, relaxed connection with Method Man. He also connects with Method Man by joking about his own ignorance (the sarcasm and jokes/jests device) when he says, "I don't even know what I'm talkin' about."

(D)

Stern: ...And you don't cheat?

Method Man: Ya.

Method Man: ...I never cheat.

Stern: Is that really true?

Method Man: Ya.

Stern: No, you got to admit the temptations there now that you are a big star.

Method Man: There's always temptation, but you know, a real man...

Stern: I know tons of white chicks that want to bang you.

Method Man: Get outta here...we got to 'holla' after the show

Stern: Oh, please.

Stern: I was talking to this girl; she was really...

Quivers: Ya?

Stern: ...excuse me, she was very 'Fly'

Stern: Let me tell you something, let me tell ya something my brother...

Method Man: Ya.

Stern: The only guy the girl wanted in Wu-Tang Clan was

Method Man.

Method Man: Little old me?

Stern: Ya, really.

Example D reveals language devices used in all of the previous examples. For instance, now further along in the interview with Method Man, the inquisition is unrestrained and direct (the uninhibited and candid comments, observations, and questions device) as Stern asks if Method Man cheats and insists that he knows many white women who want to have sex with Method Man. Also, the slang terminology device is used abundantly: "chicks," "bang," "holla," "Fly," and "my brother." Incidentally, terms like "chicks" and "bang" are part of a common slang used on a daily basis during every Stern show. Another example is when he refers to women's breasts as "boobs" (like in Example A during his interview with Pam Anderson). This slang is a natural part of the Stern language and gives the show its distinctive informal, lowbrow quality. Some of the slang used with Method Man, however, was directly oriented towards him and used as part of the sarcasm and jokes/jests device since

Method Man is black rapper who frequently uses black slang (this includes the slang discussed in Example C, some of the slang in Example D, and other “black slang” used in the rest of the interview which can be seen in the Appendix). Stern also used the mock accent/dialect device in his pronunciation of a couple slang terms (“fly” and “my brother”) to capture a “black rapper” dialect.

2003 Show

(A)

Tabitha Stevens: I hope I don't leave any *BLEEP* (effect) spots on the couch.

Stern: Put a towel down and don't stain my couch.

Artie Lang: Just you and Don King are the only ones to ever walk on the show naked.

Stern, Quivers, and Stevens discuss her fake breasts and how good of a “boob job” she had; Stern compliments her face, body, etc.; Stern talks about how she had Botox done to her face; Quivers says she looks completely different; Stern asks why she's getting more Botox done because she doesn't have a wrinkle on her; Dell' Abate joins in the conversation and says if she “irons out” her whole face, she'll look odd; she should have a wrinkle or two.

Stern: “No that's what chicks do now.”

Stevens says she's turning 33 and needs it; again Stern mentions she got Botox already; Stevens says she knows 22 year-olds who've gotten it done.

Stern: Let me tell ya, 5-year olds have wrinkles on their foreheads, maybe we should start injecting them.

Quivers: Let's start shooting them up...

Stern: What's with that boob job? It's perfect. They're not too big; they're not too small. They don't look fake, Do they?

Quivers: They were too big; these are the right size.

Stevens: Ya, these are the right size.

Example A displays language devices consistent with many of the examples already discussed, especially the devices of uninhibited and candid comments, observations, and questions and sarcasm and jokes/jests. In Stern's inquisition with porn star, Tabitha Stevens, there are almost no inhibitions, which seems very logical considering her occupation. Nevertheless, Stern is very forward and candid about her appearance and operations she's had to enhance her bodily features. He also uses the sarcasm and jokes/jests device when he says, "Put a towel down and don't stain my couch." A couple other sarcastic remarks and jokes/jests are also used. One, said by Artie Lang, includes an outside reference to a celebrity boxing promoter: "Just you and Don King are the only ones to ever walk on the show naked." The other comes from an exchange between Stern and Quivers. When discussing Steven's facial/wrinkle surgery (called Botox) which requires some kind of injection, Stern says, "Let me tell ya, 5-year olds have wrinkles on their foreheads, maybe we should start injecting them." Quivers replies, "Let's start shooting them up." However, after the sarcasm and jokes/jests, Stern and Quivers both deliver candid but complimentary remarks (this is part of the ego-enhancer role examined in Category 2). Stern tells Stevens that her "boob job" (the slang terminology device) is perfect and doesn't look fake at all. Quivers agrees (also clarifying Stern's comments) saying, "these are the right size." This pattern of uninhibited and candid comments, observations, and questions;

sarcasm/jesting; and compliments and praise occurs repeatedly in all the interview segments of each show.

(B)

Stern: This is very sexy to me.

Quivers: This is the strangest 'Dial-A-Date' I've ever seen.

Stern: I'm fully aroused.

Quivers: I don't know if the audience is enjoying it.

Dell' Abate: ...you know what's interesting about this...

Stern: I'm enjoying it

Lang: Screw the audience.

Dell' Abate: Tabitha is like a man in the sense that she's very aggressive, and whereas a guy would be hesitant to stick his hands in places, she has no problem whatsoever.

Example B, like the first example, also displays consistent and similar dialogue devices seen in the other exemplars analyzed. In this one, most prominent are the devices of uninhibited commentary and sarcasm and jokes/jests. Unlike the other exemplars, however, this dialogue exchange shows how Stern's audience can be brought in as part of the conversation and ridicule. Quivers is concerned whether the audience is enjoying the show because of the "strange" contest being played ("Dial-A-Date"). Stern, unconcerned, replies, "I'm enjoying it," and then Lang sarcastically jokes, "Screw the audience." Dell' Abate, then joins in and adds a candid comment, explaining how Stevens is aggressive like a man. In addition, the slang terminology device is also used. Stern explains that he's "fully aroused" which means he has become sexually excited to the point of having an erection. The word "screw"

(meaning f--k the audience) used by Lang is a derogatory comment directed at the audience. Just like all the other previous examples of slang terminology discussed, all slang used is part of the character's vernacular and is a natural and integral part of each show.

Category 4: Language/Idea Repetition

Although this is the last category being examined, it is probably the most prominent. Repetition is used throughout every program, and it is used almost continuously. It also helps emphasize all the other categories, and it is an important element in the narrative construction and movement. Because of this, repetition is analyzed as a separate category in order to fully dissect how it is used. Repetition in the shows came in three main forms: 1) Repetition between others, 2) Repetition of oneself, and 3) Deferred or prolonged repetition. Repetition between others occurred when Stern, his crew members, or guests repeated the words, phrases, and/or ideas of any other person on the program with an immediate or shortly delayed response. Repetition of oneself occurred when Stern, his crew members, or guests repeated their own words, phrases, and/or ideas immediately or shortly thereafter. Deferred or prolonged repetition occurred when words, phrases, and/or ideas were either repeated over a longer time frame or repeated later; in either case, other topics/ideas most often were being discussed in between. The repetition observed in the content on all three programs was recorded (see Appendix under "Repetition" for complete examples in all three shows). Table 3 displays the total approximate number of instances of the three main kinds of repetition recorded in each show.

Table 3. Instances of Language/Idea Repetition on Three Howard Stern Shows

Show Year	Repetition Between Others	Repetition of Oneself	Deferred or Prolonged Repetition	Year Total
1994	10	13	4	27
1999	30	18	11	59
2003	8	4	6	18
Total	48	35	21	104
%	46.1	33.7	20.2	--

The large volume of repetition, indicated by the 104 instances recorded on the three programs, signifies the importance of repetition in the content and narrative construction of any Stern production. Almost two (1.7) instances of repetition occur for every minute of show time. In addition, the 104 instances of repetition are consistent with (although not relative to) the total amount of topics recorded in Category 1 (105). The data also shows the importance of repetition in the dialogue and conversational movement between characters on the programs - almost half of all the repetition recorded (46.1%) occurs between others (two or more people). Moreover, repetition between others is most evident on the straight interview show in 1999 (30) where dialogue exchange is almost continuous. The 1999 show also produced, by a large margin, more instances of all three types of repetition combined - 59 instances or 56.7% of the total repetition recorded on all three programs. Although findings show that repetition occurs more frequently in a strictly interviewer - interviewee situation (or repetition between others), more than half of all the repetition recorded (53.9%) is either repetition of oneself or deferred/prolonged repetition.

However, any of the three kinds of repetition examined can occur at any moment in any program.

Besides being a natural part of the language and narrative content, repetition serves several purposes. These purposes sometimes overlap one another. Some of the most basic, yet most prominent, purposes of repetition are repetition used mainly for transitioning, acknowledgment, or composing or maintaining a train of thought. Repetition utilized for these purposes involves very short phrases, mostly only one or two words. Examples of these words include the following: “all right,” “anyway,” “right,” “really,” “um,” “uh,” “and,” “oh,” “so,” “you know,” “yeah,” and so on. These words are very common in the language and are often used in combination with each other or other words. This short verbal repetition occurs frequently and overlaps the three main kinds of repetition already analyzed. Because of its extensive, continuous, and basic use, it was not included in Table 3, and only a few examples of short verbal repetition are included in the “Repetition” sections in the Appendix. However, Table 4 displays the total approximate number of instances of short verbal repetition on the three programs.

Table 4. Instances of Short Verbal Repetition on Three Howard Stern Shows

Show Member or Guest	1994	1999	2003	Total
Howard Stern	48	104	48	200
Robin Quivers	5	7	6	18
Gary Dell' Abate	1	6	2	9
Other Crew Members	1	0	3	4
Guests	3	39	17	59
Total	58	156	76	290

Although everyone on the show uses short verbal repetition at some point, it is most prominent in Stern's speaking style. Among all three programs, Stern uses this type of repetition about 200 times which is a rate of about once every 18.3 seconds. This is especially evident at certain moments on the shows. When Stern wants to move the conversation along or get to the next topic of conversation (transitioning), he most frequently uses the words "anyway," "all right," or "and so." In his interviews with guests, he displays acknowledgment and interest by using the words "right" or "really." When he thinks about what he is going to say next (composing or maintaining his train of thought), he uses the short utterances "um" or "uh."

Also noticeable is that guests on the programs, not Stern's crew members, use short verbal repetition second most (59 total instances). Most often, guests use this kind of repetition for the purpose of composing or maintaining their thoughts. A good example of this is on the 1999 show in the interview with Gavin Rossdale. Stern asks Rossdale why it's a bad week to ask him about his relationship with Gwen Stefani. Rossdale responds, "Because umm, because umm, because umm, because umm, I think it's just that time." Repetition like this (though usually not as extensive) occurs among Stern's guests mainly because of Stern's antagonistic approach in his interviews (see Stern's roles in Category 2). With Stern's often insistent and very personal line of questioning, guests sometimes need to organize their thoughts before responding, and short verbal repetition is one way they do this.

Another common purpose of repetition, and one of the most important, is when it is used to emphasize ideas and make them more distinct for the audience and crew members. For instance, on the 1994 show, Quivers says, "Peter Jennings is out to lunch" and Stern repeats, "Is out to lunch." The joke is reinforced; the point - attacking Jennings' intelligence - stands out clearly. On the 1999 show, Stern inquires about Rossdale's dating status saying, "So, are you now available to date?...Is that

what *your penis is saying here tonight?*...Is *your penis* saying to you, "I want to go berserk *tonight?*" This time, Stern repeats his own words to emphasize and reinforce his whimsical quip. On the 2003 show, Stern comments about the "Dial-A-Date" contestants and how they are "making out" and "touching the most intimate of areas." These comments are repeated for each contestant even though the comments occur over a prolonged interval. Again, Stern vividly enhances his remarks by using just a few repeated ideas.

Repetition is also used for the purpose of creating clear communication and understanding. This occurs when a person on the program repeats someone else in order to gain complete comprehension of what was said or to make sure the person (who uses repetition) heard the other person correctly. In the 1999 show, Method Man says he was "dying to see them" and Stern repeats, "You were dying to see us?" Stern is asking for further explanation for why Method Man would want to see them so badly. Then, shortly after, Stern asks, "What is, what is going on in the hood?" and Method Man replies with the same question: "What is going on in the hood?" Again, further comprehension is being sought. Method Man is curious about why Stern asked the question in the first place since Stern is "far removed from the hood" (as we soon find out from their dialogue exchange), so Method Man repeats the question to make sure he understood it correctly.

Sometimes, repetition is used to extend and reiterate a joke or idea (this is most often the deferred or prolonged repetition type discussed previously). On the 1999 show, Stern and Method Man discuss drugs that Method Man has "experimented with," the most prominent being marijuana or "weed." Then, at the end of the program, after straying away from that topic momentarily (discussing why there weren't a lot of "rock stars" at the awards show) Stern quips, "we need some weed." On the 2003 show, Stern jokingly tells Quivers she is "such a prude" because she

won't touch Tabitha Stevens' new surgically altered breasts after other crew members (all male, incidentally) touched them. Later in the show, when discussing Stevens' ex-boyfriend, who didn't want her doing porn, Artie Lang says, "what, is he a prude?" Thus, the jokes in both examples, just simple comments, are refreshed and utilized once again.

Overall, repetition, along with the purposes it serves, is an essential feature of the Stern show narrative because it affects all the other categories previously analyzed. Repetition used during any topic on a program (Category 1) emphasizes the relevance and importance of the topic. If no repetition is used and there is a quick transition from one topic to another, the topic is not as important or interesting to Stern and crew. Repetition also helps bring out the roles of every character in a Stern production (Category 2). For instance, Stern's straightforward questioning and commentary in his role as antagonist and interviewer/interrogator is often filled with repetition to agitate guests and invoke various amusing reactions from them. Similarly, when Quivers repeats Stern's words (or the words of other crew members or guests) to make sure his ideas are clear, she is displaying her role as clarifier. In the dialogue on any Stern show (Category 3), repetition, again, enhances and accentuates the jokes, sarcasm, mock language/dialect, candid commentary and questioning, and so on. Furthermore, repetition makes the dialogue more lively and entertaining to the audience and helps maintain audience focus on specific topics. Although the narrative construction of Stern's show depends mainly on the how the topics, character roles, and dialogue are composed, repetition strengthens and highlights every aspect of the narrative components any time it is used. Without repetition to emphasize ideas and important moments in the show, content would become more stagnant and less interesting. Thus, repetition is an integral part of every Howard Stern show.

Chapter IV - Discussion and Areas Where Future Study is Needed

Discussion

Howard Stern's success in the world of media stemmed from his background and determination to do something different. This is evident in his show and all the controversy that it has created almost since its inception. His personality, of course, is the driving force behind the content, but his interaction with others is also an essential ingredient that has made the radio program so successful; the narrative content of the show is dependent on these two components.

In the qualitative content and narrative analysis conducted, many key characteristics in the organization of a Howard Stern production were revealed. First, under the Topics Covered category, many topics were covered among all three programs (approximately 105), but more topics were covered on the straight interview show (45 topics) suggesting Stern covers more information in less time when guests are present. In addition, topic length varied depending mainly on Stern's interest in a topic, but the majority of topics ranged from 10 seconds to under a minute, and none approached three minutes. Concerning the kinds of topics on the shows, personal or intimate information ranked highest (26.3% of all topics). Topics pertaining to physical attributes of guests or other people ranked second (20.9%). However, the kinds of topics emphasized on each show differed depending on the main features or focal points of each show (see Category 1, Variable 2).

In the second category, Character Roles, everyone on the show had noticeably distinct roles. Comparable to characters in a movie or novel, everyone on the shows played a part in building the narrative, and the roles played had distinguishable

characteristics. Although specific names were provided for each role identified (listed in Fig. 1), any number of names could have been used instead. Nevertheless, the roles were named as appropriately as possible in accordance with the traits observed among all participants in the programs. A similar process was used in selecting which characters filled the specific roles listed. In each case, the roles identified for each character were named, selected, and delineated in a precise and concise manner.

The third category, Dialogue and Word Usage, produced many recognizable attributes observed on all three programs. The dialogue was part of a very witty, informal, intense, and simplistic vernacular. Exchanges of dialogue contained comments, observations, and questions that were candid and uninhibited. In addition, the dialogue was filled with jokes, jests, and sarcasm. Sometimes, mock accents/dialects were used to enhance jokes and sarcasm. In most instances, the mock accents/dialects utilized slang terminology that fit the accent/dialect (like the black slang used in the OJ Simpson phony call and the Method Man interview). But there was also a noticeable natural slang on the shows - guys were “dudes,” girls were “chicks,” breasts were “boobs,” and so on. Furthermore, dialogue was almost constant; there were very few moments of natural pauses in conversation or commentary. In fact, just the opposite was true; sometimes there was so much dialogue that some of it was inaudible as characters on the show often talked over one another. Even so, this inaudible dialogue helped create and maintain the comradeship and “bar-like” atmosphere of the programs.

The fourth and last category, Repetition, was prominent in each show and influenced all the other categories in the narrative construction. A large amount of repetition (about 104 instances) was observed on all the programs, and it was almost continuous. It also seemed to come naturally and unconsciously from any character on any of the shows. The large volume of repetition was broken down into three main

forms: 1) Repetition between others, 2) Repetition of oneself, and 3) Deferred or prolonged repetition. Each of these types of repetition identified served several purposes as well. Some of the most basic purposes for the uses of repetition were to simply maintain or compose a train of thought, transition to a new thought/topic, or acknowledge the comments of others. These purposes were fulfilled with the use of short verbal repetition which overlapped the three main kinds of repetition. This short verbal repetition was so voluminous (approximately 290 instances) that it was calculated separately (in Table 4) from the three main kinds of repetition (in Table 3). Also noticeable was the prominence of short verbal repetition in the speaking style of Howard Stern (approximately 200 instances or once every 18.3 seconds). Another important purpose of repetition was to emphasize ideas and make them more distinct for the audience and crew members. Repetition was also used by the characters on the shows to gain a complete understanding of what someone else said, or to make sure the person (who used repetition) heard the other person correctly. Lastly, repetition was used to extend and reiterate jokes or ideas (most often the deferred or prolonged repetition type) in which a joke or idea was referenced to one or more times during a program.

All of the categories examined in this study work as a collective unit in producing the narrative content of any Stern show. Moreover, it is these common narrative elements in the content that are considered the “shock” elements that have helped launch the genre known as “shock radio,” a term coined by the media. The fast-paced, intimate, and candid questions and comments; the wide range and volume of topics; the heavy use of repetition to make certain ideas more vivid and comprehensible; the witty jokes, sarcasm, slang, and mock dialects; and especially the personalities and interactions of Stern, his crew, and any guests all compose the “shock” nature of the content. This “shock radio” genre that Stern helped launch has

become a very popular form of entertainment. Even with all the controversy Stern and his show have created (and sometimes still creates), he still has managed to not only succeed in radio, but become one of the most visible and widely known media figures of the modern era.

One reason for Stern's visibility, popularity, and successful rise as a media figure stems from how elements of his own real life experiences, or his personal story/history, pervade his radio show. When looking at the narrative of Stern's background and the narrative components on his radio show, it is evident that elements of Stern's personal narrative are often indirectly implemented in his show. In his childhood (see Chapter II), Stern grew up in a black community with a "constantly attentive, totally overbearing" mother and a tough, "no-nonsense" father. His experiences in a black community are reflected on his show in his quips about black people and his use of black slang (as in the quips concerning the OJ Simpson phony call and the Method Man interview). The influence of his parents can be seen in Stern's interview style (and some of his "character roles") as he antagonizes and criticizes his guests but also compliments them and closely attends to their comments. Throughout high school and college, Stern failed with women and had many negative sexual experiences (until meeting his future wife, Alison Berns, whom he eventually failed with as well when they divorced after 21 years of marriage). These real life experiences are mirrored on the show in Stern's sexual commentary and questioning, especially in the intimate information he seeks in his guest interviews. Finally, repetition, which affects all the other narrative categories in Stern's show, is also reflected in several elements of Stern's own narrative. Reportedly, Stern was continuously smothered by his mother, yelled at by his father, and suffered continuous beatings in his black community. In addition, Stern had repeatedly bad sexual experiences with women at camp and in college, had several bad confrontations with

management and other media figures throughout his radio career, has repeatedly been scrutinized in the media, and has faced many fines for indecency from the FCC.

Although many of the narrative elements of Stern's background and real life experiences are exaggerated, they are important referents in the content and design of his show. Sometimes, his personal narrative is even used directly in the content. One example of this is when he mentions a discussion he had with his dad (in his personal time, not while on-air) about the OJ Simpson phony call (see Appendix, Stern Content, 1994 #22). Another example of Stern using his personal narrative directly on his show is when he discusses his own bathroom or masturbatory behaviors and other sexual activities (see Chapter II in the section about his confrontations with the FCC). Whether used directly or indirectly, Stern's personal narrative is an essential element in his frame of mind and personality and in how he conducts himself on his show.

In this study of Howard Stern and his successful radio show, some of the elements at work in the organization of the show's narrative content were examined. Analysis revealed that many topics were covered on his shows, but generally, only a few kinds of topics were given precedence in each show. In addition, time spent on a topic was erratic; however, most topics were under a minute, averaging about 35 seconds each. This study also revealed that participants on the programs each have specific roles, and although their roles may overlap, they have only a few main roles to fulfill. Concerning the dialogue on the show, analysis exhibited how it fit the "bar-like" atmosphere as it is composed of a witty, informal vernacular which often encompasses mock dialects/accents and slang. Even inaudible dialogue adds to the "bar-like" atmosphere. The next aspect of Stern's show examined was the prominence of repetition on the programs and how it factored into all of the other narrative categories. It was used for several purposes, but most importantly, it emphasized and strengthened every other narrative element on the programs. Finally, many similarities

in the narrative of Stern's background and the content and his frame of mind on his radio program were revealed.

Areas Where Future Study is Needed

This research is only a small slice into the examination of a very large and popular genre of radio and one of its main founders. Much more research can be done to further understand this genre and Howard Stern and how they have impacted media, the public, government regulations, freedom of speech, and so on. As shown in the literature review, numerous news and magazine articles and other brief essays about Howard Stern and "shock radio" were found, but there were only three critical studies involving Stern and this genre (Arrigo and Janzen 1997; Nemeth 2001; Gavard 1997). Furthermore, numerous studies concerning content analysis of media exist, but none were found that specifically examined the content of talk shows, whether on television or radio, in terms of the narrative elements and construction.

In my own study, limitations existed as well. Although the content and narrative components were thoroughly examined on the shows chosen, the visual elements (camera angles, amount of time each character spent on camera, facial expressions, etc.) were not factored in; these might enhance some of the narrative elements. Also, each show was a condensed, edited version (about 30 mins. with commercials) of the original five-hour long morning show broadcast solely on the radio. Therefore, the narrative components on the longer radio-only version of the show might be organized differently and inconsistent with some of my findings concerning the televised program. Similarly, choosing only three programs to analyze limited the scope of content in this study. However, knowing these limitations, I periodically listened to his daily morning radio show while conducting my own

research and observed that many of my findings about the characteristics and organization of the narrative content could be applied.

Because research on Stern and “shock radio” is lacking, there are many possibilities for future areas of study which can be explored. One focus could be a detailed examination of his media persona as compared to his private persona, or a similar type of study about his crew. Another area which provides many possibilities for analysis is Stern’s audience. In this research, several websites about Stern, his crew members, and various guests on his show were examined; most of these websites were created by dedicated fans. Future studies could investigate the content of the websites, how they are composed, and who creates them. Other research pertaining to Stern’s audience could focus on their characteristics or how the show affects them. For instance, research questions might examine their education level, socio-economic background, gender and age make up, hobbies and interests, psychological history, and so on. Contrastingly, an analysis of Stern’s detractors could be another avenue for future study. Studies about the detractors of Stern and his show could focus on similar characteristics as his audience. In addition, research questions about the complaints from detractors of Stern or other disk jockey’s of this genre might explore the specific language/topics that initiate complaints; the consequences faced by disk jockeys who caused the complaints; when, where, why, and how the complaints occurred; and so on. Complaints about “shock radio” content have often lead to indecency fines and other penalties against radio stations broadcasting this type of material. Future studies might examine the regulatory agency in charge of assessing complaints and issuing fines and penalties - the Federal Communications Commission. Areas of analysis could explore the people in charge of assessing penalties, how the amount of fines or severity of penalties is determined, which complaints are considered

and which are thrown out in this process, how the FCC deciphers and weighs indecency complaints and fines between television and radio content, and so on. Lastly, analysis could focus on Stern and “shock radio’s” approach to and impact on media advertising. Research questions could investigate which advertisers support this type of programming and which do not; how much advertisers spend on commercial spots on a daily, monthly, and yearly basis for this format compared to other formats and advertisers; the content and types of radio ads in this genre; and so on. All of these possible studies show that more research is necessary to fully understand Howard Stern, the genre of “shock radio,” and their impact on media and society. The research conducted in this qualitative narrative and content analysis is only one of many possibilities.

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APPENDIX A
Howard Stern Radio Program; June, 1994

Stern Radio Show: June 20, 1994
(Non-televised portion)

- Stern reads review of his new E! Show (From New York Post; John Potoritz)
- (From Review) "Lighting is bad, sound problems, 6 robot cameras can't capture all of Stern's crew." (Stern agrees with much of the article about the technical problems).
- Discusses how they would promote the new E! Show via billboards; hates the idea.
- Stern says he won't "change his radio show around to accommodate the TV cameras...(Robin agrees) this is what we are doing, and we are going to make the best of it."
- (layout) Stern goes on reading the review which discuss the seating and microphone arrangement of him and his crew: Stern, Quivers, Jackie Martling, Fred Norris, John Melendez, and producer, Gary Dell' Abate."
- (Potoritz) The director needs to allow the cameras to capture the interplay between the characters.
- Stern goes on to explain that the E! Show will be 30 minutes of the best material from the morning show.

Topics
Stern Show on E! Entertainment Network: June 20, 1994

TIME:

mins:secs

- | | |
|------------|---|
| :00 - :57 | 1. Show intro./graphics; Gary Dell' Abate walks into studio; Phony Phone Call - Peter Jennings/Al Michaels; OJ Simpson phone call (introduced by Dell' Abate); ABC Report: Al Michaels involved |
| :57 - 2:12 | 2. Discussion about the stupidity of anchormen in general, then Peter Jennings specifically: everything must be written down for |

- them; they portray themselves as so intelligent; bad black dialect (used by Stern briefly while discussing phony call)
- 2:13 - :41 3. Stern reads review of his show critiquing his use of the OJ Simpson phony call- "Stern shouldn't allow these types of phony calls"
- 2:42 - 3:21 4. Quivers says news people should check their sources; "media will talk to anybody"; Peter Jennings is "out to lunch"
- 3:22 - 4:42 5. Gary Dell' Abate's strange face; big lips and teeth is mocked; Quivers looked pretty (on first E! show)
- 4:43 - 5:20 6. E! Show-getting cameras right (the E! show is still new)
- 5:21 - :45 7. Dell' Abate's teeth again; he has to work hard to get his lips over his teeth (like a body builder); Dell' Abate wants to get to phone call and mentions there's a guy on the phone with something really good
- 5:46 - 7:59 8. Phony Phone caller discusses other phony calls and how he got through to ABC; ABC was fooled, didn't check sources (describes in detail the people he talked with and what they both said)
- 8:00 - :15 9. Dell' Abate can't put lips over teeth but at least checks his sources; Stern calls him smarter than Peter Jennings; (end segment) (commercial break)
- 11:06 - :43 10. (Next Segment) Stern quips about having nothing but black people on television to watch; no white people on TV; "literally color television"
- 11:44 - 12:11 11. Networks don't check sources; why is it a big deal if someone says "Bababooney"; "it's not like it's a presidential funeral and if it was who cares?"; Convincing liar (reference to Peter Jennings)
- 12:12 - 13:49 12. (Discussion of phone call) Calling of Peter Jennings' producer; phony phone call tape is heard for a second (stopped); quip about OJ's responsibility to pay for police officers who chased him; taxpayers shouldn't have to pay
- 13:50 - 14:19 13. Back to phone call (silence on tape); comment about Jennings being asleep because no one's whispering anything to him; Stern

- continues deriding of Peter Jennings: "Peter, wake up!...Did Peter Jennings have an eye job?"
- 14:20 - :42 14. Phony phone call: Peter Jennings and phony phone caller as a black man discussing the OJ incident (on recorded tape)
- 14:43 - 15:08 15. (Tape interrupted) Quip about Jennings' ignorance: at this point everyone knew it was a phony call except for Peter Jennings; Stern mocks a black person; makes another joke
- 15:09 - :24 16. (Tape continued) Phony caller describes scene to Jennings in mock black dialect; says he can't make out what OJ is doing in van
- 15:25 - 16:06 17. (Tape cut off) Stern mocks black person again; says, "He's pickin' his toes"; wonders if Jennings has ever spoken to a real black person; continues mocking black person; (end segment) (commercial break)
- 18:56 - 19:36 18. (Next segment) Phony caller continues describing scene to Peter Jennings; ends conversation with "Bababooley to y'all"; Peter Jennings continues talking, then tape is stopped
- 19:37 - 20:17 19. Does Jennings' know he's been fooled? Caller can't believe he wasn't stopped immediately; Peter Jennings is a robot-puppet head; "Heroic" Jennings doesn't acknowledge he's been fooled; "OJ's neighbor": caller posed as an uneducated/poor black; Stern imitates/mocks black guy
- 20:18 - :41 20. "KKK would be embarrassed"; OJ is only black guy in Brentwood; another imitation of black guy
- 20:42 - 21:12 21. (Back to tape) Al Michaels tells Jennings he's been fooled; farcical call
- 21:13 - 22:35 22. "Bababooley" code name; Peter Jennings is ridiculed by crew- he's called a "peckerhead", piece of wood," "block of wood," "idiot," etc.; Stern mocks black man again; "not a real negro"
- 22:36 - 23:17 23. (Tape replayed) Jennings is ridiculed again - who took his SATs for him?

- 23:18 - 24:00 24. (Thanks caller) disapproval of phone call (jokes with caller about stopping him); Stern and caller imitate black guy again; (end segment)
(commercial break)
- 26:50 - 27:43 25. (Next segment) "Fred's Face"; no balance in studio; Fred's frightening; not looking at him the whole show
- 27:44 - 28:23 26. "Bag for Fred"; Stern wants a bag for Fred's head, asks Dell ' Abate to bring one; can cut eyes out; Fred tries on bag; Stern says it's better; thanks Fred
- 28:24 - :29 27. "Paper with eye holes for Fred"; something else for Fred to try; Fred covers his face again; Stern doesn't want to see anyone when he works
- 29:00 - :26 28. Stern blocks his view of Fred; "It's disturbing looking at Fred...can't explain it"; doesn't want to block TV cameras
- 29:27 - 30:03 29. Microphone moves on its own- Stern complains about it; can't do show anymore; (end of show; credits roll; Dell' Abate shown leaving studio)

Total Show Segment Time: 1237 seconds; 20 mins., 37 secs.

Commercial Breaks: Three (3) - approx. 170 secs. each (2 mins., 50 secs.); 510 secs. total (7 mins., 50 secs.)

Content

Stern Show on E! Entertainment Network: June 20, 1994

Main Focus of Show: Gary Dell' Abate's big teeth, OJ Simpson phony phone call (anchorman, Peter Jennings is tricked and ridiculed), and Fred Norris's distracting face

1. Stern: "What is it Babaphoney?" ("Bababooy" is producer Dell' Abates nickname); (Referring to OJ Simpson phony phone call) "Peter Jennings, like all anchormen, is like a Puppethead.
2. Quivers: "He's like the straw man in the Wizard of Oz."
Quivers: "Peter Jennings is out to lunch."
Stern (repeating): "is out to lunch."

3. Stern (off topic) “Gary, you got the strangest face I ever saw...Did you see the E! Show? At the end of the show, we talked about your lips and how you can’t get your lips over your teeth, how you couldn’t actually force your lips over your teeth.” “I never saw you.... You look dopier...” (cut off)

4. Quivers: “One of the funniest things I have ever seen on television.”

Gary: “Funnier than that shot that goes right up your nostrils?” (to Quivers)

Quivers: “No, I didn’t see that one. All I saw was -- you--(stressed heavily) trying to stretch those teeth over those lips.” (Background voice, accented in high pitch--possibly Stern repeating/mocking Robin) “you trying to stretch!!”

5. Stern: “I thought Robin looked kind of pretty.”

Quivers: “Kind of pretty?”

Stern: “Yah, I thought you looked really nice.”

While Stern says Quivers looked “kinda pretty,” Gary repeats three times: “Somebody faxed me...” (pausing after each time)...and said that Robin’s very pretty, but don’t do the shot that goes up her nostrils.

Quivers (laughing): “I never saw that shot...I never saw anything... (spoken softly) except Gary’s teeth, that was funny” (more animated)

6. Gary and Stern talk over each other.

Gary (to Quivers): “You did not see you, but you saw my teeth?”

Stern: “Gary, I....I, I...you get (cut off) the E! Network, I don’t, but I got to tell ya, (quietly spoken, silence in background) they sent over the tape and I’m looking at Gary’s teeth, I said this looks like the gates to OJ Simpson’s estate. (laughter builds up in studio among crew) I said I’d never seen anything like it.”

7. Quivers (laughing): “There was that one shot where he put the paper up and...he tried to get ready (Stern in background listens and says, “right”...”ya” as Robin discusses Gary)...and he really tried to force his lips over his teeth (laughing).”

8. Stern: “Let me see you put your lips over your teeth.” (Gary does it) “Look how the lips...now, now...now look how the lips stretch over the teeth...watch, watch.” (Robin laughs hysterically)

Gary: “It’s a shock that I have big teeth and big lips?”

Stern: “All right. It’s just funny. It’s funny to watch on TV”

Robin: (talking about review in today’s paper) “(From Reviewer) I do have to report that Gary does have extremely big teeth.”

9. Stern off topic discusses the new E! Show, it’s camera problems, and its review in the paper (3/12 out of 4 stars).

Stern then says, “Hey, disregard everything I said”; Quivers (repeating): “Ya, just forget everything I said over the weekend.”

10. Quivers: (As Stern is about to switch topics again) “I just have to say one more thing, when Gary puts his lips over his teeth, it’s like one of those body building poses...you know how guys have to work really hard to pump up their muscles? Gary has to work really hard to get those lips over his teeth” (while saying this, she laughs hysterically); Stern agrees; Gary says to “get to the phone call” (Gary poses)
 Stern: “Ya I know and it’s like....it, it created a scene where every bit of energy in Gary’s body had to be used.” (Quivers still laughing)
 Gary: “I was fried; at the end of the week I was out of energy...(Gary now losing patience mentions there’s a guy on the phone with something really good)

11. Stern now focuses attention to guy on phone who made a phony phone call to ABC news; the caller says he made two prank phone calls during the year and they both made the paper. The caller vividly describes phone call; he first mentions how he wanted to get through to NBC because they left an NBA playoff Finals game (Knicks Vs Rockets) to air the O. J. Simpson predicament. Caller says he decided to call channel 7 (ABC) like he did for his other prank phone call instead.
 Stern says, “They’re extra stupid, I guess.”

12. (in his phone call to ABC) Caller pretends he’s from KTLA and needs a producer now! Caller says he’s screaming at them and makes it sound like he’s in a TV studio as ABC people are “scrambling around.” They finally say that they will put him through to Peter Jennings (Stern and crew are laughing while caller’s talking)

13. Stern: “This points out again that nobody checks sources.”
 Caller: “...You guys have a better screening process than they do (Stern laughs)...and you’re a comedy show.”
 Quivers: “Gary, you should feel proud.”
 Stern: “Gary, maybe you can’t cover your lips (stumbles)....can’t cover your teeth with your lips, but you certainly can screen.” (referring to phone callers; with a slight mock tone of a dumb person).
 Gary: “Are you saying I’m smarter than Peter Jennings?”
 Caller: “I am” (in response to Gary).
 Stern: “I’m saying that a piece of wood is smarter than Peter Jennings.” (Everyone laughs.)
 Gary: “I feel good.”
 -commercial break-

14. Caller continues; mentions that he shut off his TV because there would be a delay (Stern cuts him off)
 Stern: “...Everyone was in a state of confusion because on one channel (...stumbles) you had ten black guys (referring to NBA playoff game) playing with a ball and on the other channel you had two black guys in a car playing with gun (referring to O. J. Simpson and Al Cowlings in Ford Bronco parked in Simpson’s driveway after a chase

in L. A.).(Stern says this in an animated tone) I'm saying where are the white people at? (Everyone laughs)... I can't get white people on my TV

Quivers (still slightly laughing): "It's Friday night, and there are no white people on TV."

Stern (repeating): "The only white guy I saw for a few minutes was Larry King and that is a poor example of a white person." It's like color television, they literally meant it when...what, white people do not show up good on the screen?" (Laughter still in the background)

15. Gary mentions if the guy in the article who wrote about the phony phone call said anything about whether news stations check their sources; Stern says, "no" and says, "What's the big deal if a person says, "Bababooley" (Gary's nickname). Gary says, "It's not like presidential funeral."

Stern says, "and what if it was? so what?" (Gary laughs)

Quiver says, "if a guy got on and just lied convincingly, they would appreciate it that much more."

Stern agrees and adds, "which they do all the time." (short pause; Stern gets back to fake phone call and caller)

16. Stern (to caller): "So anyway, you get on (stumbles) so don't let me interrupt your story...so you get on...and...(Stern's cut off by caller); Caller explains what happens. He says Peter Jennings' producer got on the phone with him and asks if he was the guy on location. The caller then describes how he responded. In a mock black dialect he says, "Why yes I am, this be Robert Higgins, and I be across the street from O. J."

17. Stern says, "Let's go listen to the tape at this point." (he puts on tape of phony call); (tape) voice of Peter Jennings "... Al Cowlings wants everybody to be calm..." (long pause); Stern interrupts and stops the tape.

18. Stern: "...you know another thing that pisses me off now that I am listening to uh (stumbles), uh Peter Jennings handles this like it's a Presidential Funeral... (pause) "...who (stumbles)...I want...this guy's worth \$10 million they say O. J. Simpson...they should have... they should deduct from his money the amount of money it takes to have 50,000, you know, police cars chasing him for an hour. Do you know what the tax payers had to pay to apprehend this guy? Why do I have to pay for it?"

Quivers (cuts in on Stern): "...well...the police didn't have to let O. J. slip through their fingers like that. They caused a lot of problems by not keeping an eye on him in the first place."

Stern (cuts off Quivers): "But the bottom line is you and me have to pay and the people of Los Angeles and everyone else in the world have to pay for police protection..."

Stern goes on asking why he has to pay for the five cars, helicopters, etc., that chased O.J?

Robin clarifies that there were eighteen cars in pursuit.

(Stern and Quivers cut each other off continuously)
Stern goes on about making O. J. pay the officers.

19. Quivers adds, "Who was watching the other criminals?"
Stern exclaims that there were more people out "looting...and robbing, raping, and stealing..."
Quivers says that she would like to see a report of what else happened.

20. Stern then says, "let's get back to the phone call."
(the tape plays, but there is silence)
Stern cuts in again and says that Jennings is waiting for something to happen.
Quivers adds, "there is no one whispering anything in his ear."
Stern and others laugh;
Stern (stumbling and pretending he is whispering to Jennings): "Peter, Peter wake up, you look half asleep from that bad eye job" (laughter).... Stern asks, "Did he have an eye job?"
Quivers: "I don't know."
Stern: "Well, it looked like it to me." (Back to tape)
Stern (in mock whisper): "Peter wake up, say something, quick! (taps on his microphone) Wake up!"

21. (Back to Tape): Jennings mentions there is a Robert Higgins on the phone (who lives in the neighborhood) and begins conversing with him about what Higgins is observing. In a mock black dialect, Higgins begins describing the scenario--he is looking at the van that OJ and Cowlings are in. (laughter in background; Stern cuts off the tape again)

22. Stern mentions that after talking with his father, he, and everyone else at this point, knew it was a phony phone call (when he heard it live on the news). "It was definitely a Howard Stern fan..."
Quivers (cutting in on Stern): "Except Peter."
Stern: "Except Peter...Al Michaels is like hoo ooh! (makes gesture by waving hands)..." (in mock black dialect) "Looky here now...(inaudible)." (Other voices in background)
Quivers (quietly and with a mock black tone): "I'm lookin' at the van, this very tenses."
Stern: "Peter Jennings, Peter Jennings had turned into George Gobel on The Tonight Show set as the cigarette ashes from Dean Martin were going in to the cup."
(laughter; back to tape)

23. (Tape) Phony caller to Jennings: "Now looky here; he looks very upset. I don't know what he gonna be doin'."
Peter Jennings asks if he can see OJ doing anything.

(tape continues)-caller (speaking to Jennings): "...He's just sittin' around, you know, lookin' like he, uh, be very nervous."

24. Stern (cutting in, black dialect) "He's pickin' his toes...(laughter continues) He lookin like he, he very nervous... (Stern continues in black mock dialect; and old American Folk song begins playing in background). Lordy have mercy! The man pickin' his toes!...and lookin' very vulnerable! Great googally boogally!" (quietly Quivers joins in (back in regular voice and says, "I can't believe it").

25. Stern: "Is it possible that Peter Jennings in his, uh, distinguished career has never spoken to a real black man?"

Quivers: "Well, he's Canadian."

Stern: "Oh OK, they don't have many..." (Quivers cuts him off, but it's inaudible, then she laughs)

(Stern continues in mock Jennings' voice) "tell me, as long as we have black person on the phone, can you escape with that extra bone in your ankle? (he answers himself in mock black dialect) "Why, no's I cant's; that's why we can't swim either. Our feets are too heavy and weigh us right down to the cement in the pool" (laughter).

-commercial break-

26. (tape continues after break): Peter Jennings asks caller if he can hear anything. Phony caller continues in mock black dialect describing the scene further. He says he can't hear anything (there's too much commotion), but can see OJ looks scared. He says he would be scared, too, because of all the cops. Peter Jennings thanks him, then the caller says, "And Bababoocy to ya all!" (producer Dell'Abate's nickname)
- laughter follows.

Jennings continues, not knowing it's a joke, and says that there is an effort being made to get OJ out the vehicle....

Stern cuts in(in mock black tone): "I done be cut off the line!"

27. Quivers ask if Jennings knows yet, and Stern says he thinks Jennings was informed in his head phones. Stern then says that Jennings is so heroic.

Quivers: "such a robot."

Stern responds (repeating), "Ya...a robot, Puppethead..."

Gary: "...makes no reference to it (inaudible)...just goes away."

Caller: "Can you even believe they didn't just stop me right at the first word?"

Quivers: "No."

28. Stern (mock black tone): "Now looky here!... (talking over caller) (regular voice) you were supposed to be, (caller talking, too) and you were supposed to be OJ Simpson's neighbor."

Caller: "Ya, like a guy with that voice lives in Brentwood."

Stern (mock in black voice): “Well, I done hit oil in my backyard and made my money that way. (Mockingly hums the song played earlier and now playing again)...(music continues and inaudible voice over it).

29. Stern: “members of the Ku Klux Klan called up and (stumbles) were blushing, they were so embarrassed.”

Quivers: “they were trying to make everyone think white people were smart, Peter.”

Stern (mock voice): “Now looky here! I be next door to OJ; been livin’ here for many, many years. In fact, Mr. Drysdale comin’ over with my money...right now.”

Gary mentions how papers have said OJ is the only black guy in Brentwood.

Stern: “Yah...that’s why he’s suffering black stress. (continues tape)

30. (Tape): Peter Jennings is talking still, then is interrupted by Al Michaels (sports caster) who tells Jennings the call was “totally farcical” (short silence); Al Michaels goes on saying the “code” at the end (“Bababooney”) was “indicative of a certain radio show host.” Jennings thanks Al Michaels and says, “we have them on every coast.”

Stern asks what he said, Quivers clarifies, “We have them on every coast.”

Stern (mocking Michaels): “His code name is Bababooney.”

One of Stern’s crew members (Billy West - not with show anymore) mocks Michaels saying (quietly because microphone is turned down) “It’s indicative of some peripheral character, Bababooney (hysterical laughter)...from the, uh, talk show radio host...” (Stern cuts him off)

31. Stern (mock black voice): “Now hold on there Mr. Michaels. I’ll be right with you Mr. Jennings because this man is makin’ a terrible statement about my reputation.”

They continue mocking Michaels. Billy West says (in mock voice of Michaels), “Peter, we have to point out that there really are no black people who talk like that anywhere.”

Stern: “...in the world.”; Billy West goes on (as Al Michaels) calling Jennings a “peckerhead” and telling Jennings (mockingly) that that is “not a real negro.” This is interspersed with laughter and Quivers saying, “Peter, you piece of wood.” Stern says, “thank you, Al...I repeat not a real negro.”

Quivers: “Peter, you block of wood, wake up (Laughter; this goes on for a bit as the three continue making fun of Michaels and Jennings).

32. Stern: “Al Michaels trying to slap some sense into Peter Jennings...we got to get Al Michaels on the phone about that; that’s just too funny.”

West: “...Peter, I’m really surprised your head doesn’t rattle.” (burst of laughter)

Quivers: “Peter, you idiot, that wasn’t a real phone call.” (many voices are speaking together)

Stern wants to replay that part; West continues slander about negroes; caller talks about how the same producers for the OJ phony call were responsible for the last prank call by the caller.

33. (replays Al Michaels talking to Peter Jennings)

Stern listens and mocks it some more as Michaels explains to Jennings that it's a "farcical" call. Stern says that no one thought it was real except for Peter. (tape continues). Jennings says this is not first time nor the last time we've been had.

Quivers: "I'm too stupid to tell (completes Jennings' thought)." (laughter)

Stern responds: "Why didn't someone tell me?"

34. Stern thanks caller for call; says he doesn't approve of the phone call he made (caller didn't hear so Stern repeats himself).

Caller says (jokingly): he'll never do it again. Howard thanks him again.

Quiver says he's "batting 1000" because his phony calls he makes get in the news.

Stern continues ranting with caller then says, "I'm gonna trace you down, and I'm gonna stop you."

Caller (in mock black voice): "Now, looky here, I can't be founded."

Stern (black voice): "All right, I knows where your live. You lives next door to OJ."

Caller: "Now look here miss missy."

Stern: "You done give awayin' your address."

Caller: "Mr. Peter Jennings can't be gettin' me in no types of troubles." (They say goodbye).

-commercial break-

35. Stern asks if he is going to have to see Fred Norris the whole show. He wonders why Fred is up higher. He says it used to be balanced, but now sees Fred the whole time. Quivers asks where Fred is supposed to be. Stern says he's never been able to see Fred's eyes or head. Fred says he's "sitting exactly where he normally sits." Fred said that the console in front of Stern was moved and needs to be further back towards Stern. (Quiver repeats Fred: "Oh, you moved it back.") Stern says the closer he moves it towards himself, the more he sees Fred. Fred says: "Really."

36. Stern: "People are right. You're frightening. I mean, uh, I'm looking at you the whole time; it's very distracting (Fred, talking over him, says he saw the video tape, I saw himself for like five seconds.)

Stern: "Didn't you used to have...didn't you used to have (cutting in) things piled up in from of your face?"

Fred says that E! moved everything around.

Stern says, he doesn't care what they do, he can't look at Fred during the show.

Quivers says, "I think they're trying to get Fred's reaction shots."

Stern: "I don't care, I'm not looking at Fred for the whole, the whole show." (voice heard over Stern, very faintly-probably Fred-sounds like, "you're acting like I'm the one..." (then cut off by Stern).

37. Stern: "Gary, bring in a paper bag that Fred may, may wear...(Gary, in hallway, comes into studio immediately with a plastic bag; talking goes on over Stern)...You can cut the eyes out...just try it on...(Commotion, many voices mumbling together.

Fred doesn't want to put bag on)...Just for a second let's see it on..."(Fred refuses again, then agrees to do it for just one second; Stern repeats, "For one second"; Fred finally puts bag on head after Stern's insistence.

(Stern continues teasing Fred; Fred has the bag on his head)

Stern (animated): "See, I can work that way (laughter)...it's better..."; Quivers, laughing, cuts in: "Is that better?"; Stern: "That's a lot better. If you would just wear that, I wouldn't have to stare at you...(mumbling; Fred takes off bag).

38. Stern: "...All right, thank you Fred....(to Gary Dell' Abate) here, give Fred that. Maybe that would be better...(Gary passes a piece of paper with two eye holes cut out to Fred).... here's something else you can try; try this...(Fred covers face with paper)...there, now that's, that's OK." (laughter)

Quivers: (referring to papers covering Fred's face): "Maybe we should put that on a stick so that Fred can hold it."

Stern: "...I'll put up this sign now and that'll be just fine..." (Quivers quietly says, "Oh boy, as Stern puts up something to block the view of Fred's face) "I don't want to see Fred when I work. (more animated) I don't want to see Jackie either; I don't want to see anybody."

39. Quivers: "He just built the Berlin Wall in front of Fred" (Stern and Quivers laugh)
Fred Norris: "I think there is a message being here, but I'm not sure what it is."

Stern: "Stay out of my face...(Quivers laughs)...Anyway, uh, Robin...where was I..."

Quivers (cutting Stern off): "You're really afraid of Fred."

Stern "Ya, I don't like looking at Fred. I just, I can't explain it to the people (unidentifiable voice-Gary or Fred-says, "let's analyze this") I can't explain it...(mumbling) Well, maybe I better..."(voices in background).

40. Stern: "...I hope the camera can get a shot of me now."

Quivers: "I don't know if it can."

Stern: "The guys can come in and tell me." (voice mumbling)

(Stern and Quivers continue discussing camera)

Quivers: "I was just wondering where the camera is that's shooting you...(voice cut off Quivers making her last words inaudible).

Stern: "No, no I got this under control...as long as the camera can get me...all right...now I got to get the microphone to stay still. The microphone just moved, look on its own... (Quivers cuts in, "oh wonderful") look at this, look (microphone moves after Stern touches it) so I can't (laughing), I can't do this show anymore"... (more laughing) (Quivers cuts in saying something inaudible)

41. Show ends, camera cuts to Gary Dell 'Abate walking down the hall opens door and walks into a different room as credits and music rolls. Dell 'Abate turns to camera and says, "Get outta here; get outta here." (in a joking tone) Cameras go back to Stern and shows him getting out his chair, stand, and talking to his crew (No audio as credits and music continue)

**computer graphic of radio breaking through a television; end of show

Repetition

Stern Show on E! Entertainment Network: June 20, 1994

A) Repetition Between Others

1) Quivers: "Peter Jennings is out to lunch."

Stern: "Is out to lunch."

2) Stern: "I thought Robin looked kind of pretty."

Quivers: "Kind of pretty?"

3) Stern discusses the new E! Show, it's camera problems, and its review in the paper which received 3/12 out of 4 stars;

Stern then says, "Hey, *disregard everything I said.*"

Quivers: "Ya, just *forget everything I said* over the weekend."

4) Dell' Abate: "Are you saying I'm *smarter than Peter Jennings?*"

Stern: "I'm saying that a piece of wood is *smarter than Peter Jennings.*"

5) Stern: "...I'm saying where are the *white people* at?... I can't get *white people on my TV.*"

Quivers (still slightly laughing): "It's Friday night, and there are *no white people on TV.*"

6) Stern mentions that after talking with his father, he, and everyone else at this point, knew it was a phony phone call (when he heard it live on the news);

Stern: "It was definitely a Howard Stern fan..."

Quivers (cutting in on Stern): "*Except Peter.*"

Stern: "*Except Peter...*"

7) Quivers ask if Jennings knows yet (about the phony call), and Stern says he thinks Jennings was informed in his head phones; Stern then says that Jennings is so heroic;

Quivers: "such *a robot.*"

Stern responds (repeating), "Ya...*a robot, Puppethead...*"

8) (tape) Peter Jennings is talking, then is interrupted by Al Michaels (sports caster) who tells Jennings the call was "totally farcical"; Al Michaels goes on saying the "code" at the end ("Bababooney") was "indicative of a certain radio show host."

Jennings thanks Al Michaels and says, “*we have them on every coast.*” Stern asks what he said, Quivers repeats, “*We have them on every coast.*”

Billy West (Stern crew member not with show anymore; mocks Michaels): “It’s *indicative* of some peripheral character, *Bababooney.*”

9) Billy West goes on as Al Michaels calling Jennings a “peckerhead” and telling Jennings that that is “*not a real negro.*”

Quivers: “Peter, you *piece of wood.*”

Stern: “Thank you, Al...I repeat *not a real negro.*”

Quivers: “Peter, you *block of wood*, wake up.”

10) Stern: “Gary, bring in a paper bag that Fred *may, may* wear...(Gary, in hallway, comes into studio immediately with a plastic bag)...You can cut the eyes out...just try it on...(Fred doesn’t want to put bag on)...*Just for a second* let’s see it on...”;

Fred refuses again, then agrees to do it for “*just one second.*”

Stern: “*For one second?*”; Fred finally puts bag on his head.

B) Repetition of Oneself

1) Stern: “Gary, you got the strangest face I ever saw...Did you see the E! Show? At the end of the show, we talked about *your lips* and how you can’t get *your lips over your teeth*, how you couldn’t actually force *your lips over your teeth.*” “I never saw you.... *You look dopier...*”

2) Dell’ Abate: “*Somebody faxed me, Somebody faxed me, Somebody faxed me*” (he pauses each time he says this)...and said that Robin’s very pretty, but don’t do the shot that goes up her nostrils.

3) Stern: “Gary, *I...I, I...*you get the E! Network, I don’t, but I got to tell ya, they sent over the tape and I’m looking at Gary’s teeth, I said this looks like the gates to OJ Simpson’s estate.

4) Stern: “All right. It’s just funny. It’s funny to watch on TV.”

5) Stern (to caller): “So anyway, *you get on...*so don’t let me interrupt your story...so *you get on...and...*”

Stern: “*They should* have... *they should* deduct from his *money* the amount of *money* it takes to have 50,000, you know, police cars chasing him for an hour.”

6) Stern: “...But the bottom line is you and me *have to pay* and the people of Los Angeles and everyone else in the world *have to pay* for police protection...”

7) Stern: “*Peter, Peter wake up*, you look half asleep from that bad *eye job...*Did he have an *eye job?*”

Quivers: "I don't know."

Stern: "Well, it looked like it to me." (Back to tape)

Stern: "*Peter wake up, say something, quick! (taps on his microphone) Wake up!*"

8) Stern (in black dialect): "He's *pickin' his toes*...He lookin like *he, he* very nervous... Lordy have mercy! The man *pickin' his toes!*"

9) Stern (to Fred Norris): "*Didn't you used to have...didn't you used to have things piled up in from of your face?*"

10) Stern: "Here's something else you can *try; try* this...(Fred covers face with paper)...there, now *that's, that's* OK."

11) Stern: "*I don't want to see* Fred when I work. *I don't want to see* Jackie either. *I don't want to see* anybody."

12) Stern: "Ya, I don't like looking at Fred. I just, *I can't explain it* to the people... (unidentifiable voice-Gary or Fred-says, "let's analyze this") *I can't explain it...*"

Stern: "I got to get *the microphone* to stay still. *The microphone* just moved, *look* on its own...(Quivers cuts in, "oh wonderful")...*look* at this, *look* (microphone moves after Stern touches it) so *I can't, I can't* do this show anymore."

13) Dell 'Abate: "Get outta here; get outta here."

C) Deferred or Prolonged Repetition

1) Gary Dell' Abate's big teeth and big lips

2) Peter Jennings is a "Puppethead" (and other criticisms such as "Peter Jennings handles this like it's a Presidential Funeral" and Jennings is a "piece of wood")

3) The phrase "Looky here now" (or a variation of it) is used as part of the mock black dialect throughout the discussion of the phony phone call

4) Fred's Face

APPENDIX B
Howard Stern Radio Program; September, 1999

Topics
Stern Show on E! Entertainment Network: September 28, 1999

TIME:**mins:secs**

- | | |
|-------------|--|
| :00 - 1:17 | 1. Show intro.- clips of celebrities and intro. graphics; Stern describes who he saw already: Kid Rock, Steven Tyler and Joe Perry (Aerosmith), and Pam Anderson and some cast members from her show "V.I.P.", Natalie Raitano and Dustin Ngyuen (the three are also his first guests) |
| 1:18 - :21 | 2. Stern immediately compliments Anderson's hat (she's wearing a large, furry, pink hat) and her breasts; Quivers compliments Anderson's looks |
| 1:22 - :34 | 3. Anderson's breast implants which were removed; Raitano not wanting to Stern to discuss the issue again (from a previous show) because topic was "worn out" |
| 1:35 - :45 | 4. Brief discussion about what should be the topic- Scott Baio (Quivers' suggestion), black guys (Stern tells Raitano there's lots of "black guys" here) |
| 1:46 - :59 | 5. "Are they having a good time?" |
| 2:00 - :21 | 6. Stern defends himself saying he was "complimenting Pam in saying that her breasts look as lovely as when she had breast implants"; Ngyuen agrees; Stern wonders why Anderson got them in the first place |
| 2:22 - 4:12 | 7. Anderson's appearance on the Rosie O'Donnell show; O'Donnell's animosity towards Stern; Stern wondering why O'Donnell has a problem with him (long discussion ensues) |
| 4:13 - :27 | 8. Producer, Gary Dell' Abate warns there's only 90 seconds left before Anderson must leave; Anderson's choking/coughing and needs water |

- 4:28 - 5:20 9. "Party or not"; Stern wonders if they're partying or going to their hotel after the awards' show; they say they definitely are partying; discussion of where they party; Stern inquires if Raitano is drunk already
- 5:21 - :54 10. Continued inquiry into where they will party after awards show; some places mentioned: Virgin Records "thing," the Madonna party; they're all going together; Anderson's ex-husband, Tommy Lee (musician) is going with them, too
- 5:55 - 6:07 11. "Where's Stern going to go?"; he's going to bed, doesn't need to take part in after parties
- 6:08 - :48 12. Tommy Lee is only five minutes away; will he talk to them?; Quivers thinks Lee is mad at them; Anderson says, "no" and he's bringing his new CD by for Stern to listen to
- 6:49 - 7:04 13. Stern thanks them for coming and says they "all look good"; clip from upcoming segment; (end segment) (commercial break)
- 9:49 - 10:11 14. (Next segment) It's "kind of exciting" being backstage at the MTV video awards show (Quivers and Stern say this); Stern begins interview with Gavin Rossdale and Robin Goodridge from the band "Bush"; immediately says they're a great band and inquires about a new album coming out
- 10:12 - :24 15. "Dancing, naked girls" Rossdale mentions they will sell their new album when on Stern's regular morning show. Stern says they'll celebrate with "broad's" dancing naked
- 10:25 - :37 16. "Woodstock"; Rossdale's "cool move" taking off his shirt
- 10:38 - :57 17. Good time playing at Woodstock; Rossdale saw lots of people "making out" and a lot of "sex going on"; Stern quip: Quivers wants to make out with Rossdale
- 10:58 - 11:32 18. Discussion of Rossdale's dyed red hair, but still good looking (Stern quips)
- 11:33 - :49 19. "Nightmare" in Stern's life, he can't change his looks
- 11:50 - 12:00 20. (back to Woodstock inquiry) Fun and no violence at Woodstock

- 12:01 - 14:13 21. "What's going on with band?" and is Rossdale still dating Gwen Stefani (singer from "No Doubt"); long inquiry ensues about Rossdale's relationship with Stefani and why she didn't go to the awards show; Stern agitates/interrogates Rossdale with serious questions about his relationship with Stefani: Is it serious? Is she upset with you? Are you free to date? etc.
- 14:14 - :30 22. Who is Robin Goodridge "banging"- everybody; his penis is free
- 14:31 - 15:11 23. Stern surprised Rossdale "tied himself down to one woman"; (Stern quip) Rossdale dyed his hair so he wouldn't get caught cheating
- 15:12 - :36 24. Thanks Rossdale and Goodridge for coming; told to come back when they have an album to promote; Stern announces they are backstage at the video music awards again, and he's going to dye his hair; clip of next segment; (end segment) (commercial break)
- 18:20 - :49 25. (Next segment) Stern: backstage at the MTV video awards; introduction/greeting of Method Man from Wu-Tang Clan (a rap group): from Staten Island, Method Man was "dying to see them"
- 18:50 - 19:15 26. "What is going on in the hood?"; "Are you keeping it real?" (Stern has no idea what he's talking about; Method Man: "survival" and he is "keeping it real" (explains the meaning to Stern)
- 19:16 - :50 27. "What's going on with Old Dirty Bastard?" (A bandmate); he just got bailed out again; Is he difficult to work with?; Wu Tang Clan is still very much together
- 19:51 - :56 28. "Chicks"- is Method Man getting any (he won't respond)
- 19:57 - 20:14 29. "What happens at these video music awards?"; after parties; Stern and crew not invited to an after party because of Stuttering John.
- 20:15 - :43 30. What is your 'method' tonight?; Method Man is going home to bathe his kids; Stern: "that is a bad method"
- 20:44 - 21:02 31. Method Man's relationship discussed; he's not married but they've been together a long time (the girl is from Staten Island, too); still on Staten Island

- 21:03 - :20 32. Doesn't cheat (Method Man insists) despite temptations
- 21:21 - :52 33. Stern knows "tons of white chicks that want to bang" Method Man; Method Man: "What about you Robin?"; Stern: "Robin will do you right now....if [he's] well hung"
- 21:53 - 22:21 34. Wu-Tang Clan is together even though Old Dirty Bastard has had some trouble with the law
- 22:22 - :30 35. "What does Wu-Tang mean anyway?"; Method Man explains
- 22:31 - :44 36. Rumor that Wu-Tang Clan was under surveillance by the Federal Government; not true
- 22:45 - 23:00 37. Thanks him for coming on the show; Stern says good-byes with black dialect; tells him happy bathing tonight
- 23:01 - :17 38. Quivers: how many kids does he have; he has two (their unique names are given and discussed)
- 23:18 - :36 39. Stern thanks Method Man again; mentions they'll be back here at the video music awards; clip of upcoming segment; (end segment)
(commercial break)
- 27:06 - :49 40. (Next segment) "Gary Dell' Abate's drunk; he's been drinking for awhile and is on his sixth beer; (camera footage shown of him drinking); he can do a "12-pack no problem"
- 27:50 - :54 41. Dell' Abate, inebriated, wants to "bang" Quivers because of the alcohol
- 27:55 - 28:13 42. Dell' Abate insists Quivers is into the "Forbidden Input" (reference to anal sex); Stern comments on Dell' Abate's drunkenness (Dell' Abate's "out of his mind")
- 28:14 - :42 43. "Does Method Man get high?"; he smokes everyday; discussion ensues
- 28:43 - 29:13 44. "Has Method Man graduated to any other drugs?"; mescaline and mushrooms (all natural)

29:14 - 30:03 45. There's not a lot of rock stars here at the MTV awards; Stern: "Isn't this...lame?"; Method Man: It's the pop culture; Stern: "We need some weed" (end of show; Stern logo and clips of tomorrow's show played)

Total Show Segment Time: 1190 seconds; 19 mins., 50 secs.

Commercial Breaks: Three (3) - approx. 165 secs. each; first two (2 mins., 45 secs.), 210 secs.; third one (3 mins., 30 secs.); 540 secs. total (9 mins.)

Content

Stern Show on E! Entertainment Network: September 28, 1999

Main Focus of Show: Interviews of celebrity guests: Pamela Anderson (plus two friends/co-corkers); Gavin from the band, Bush (plus bandmate); Method Man from rap group, Wu-Tang Clan

1. Introduction: Video shows building of the MTV awards and clips of his show; then does show introduction.

Stern describes who he saw already: Kid Rock, Steven Tyler, and Joe Perry (Aerosmith) and (cast of Anderson's show "V.I.P."); "believe it or not, back again, Pam Anderson, Natalie, and Dustin" (minor celebrities: Natalie Raitano and Dustin Ngyuen); tells them to take a seat (Gary leads them to seats) "There's much to talk about believe it or not" (repeating). Greets everyone (Stern had them on the show the day before).

2. Stern immediately comments about Anderson's hat (she's wearing a large, furry, pink hat) and her breasts

Stern: "The hat's cute; the hat is cute; you look cute..."

Quivers: "You're looking good..." (Anderson quietly says, "Thank You")

Stern: "You know, I'm looking at your boobs, you didn't lose any...I don't know why you got breast implants in the first place, your boobs...(cut off)

3. Raitano: "...We're not talking about that."

Stern: "Why, what happened? You got in trouble"

Raitano: "It was...you wore it out." (Anderson says something inaudible)

Stern: "No, I didn't wear it out..." (repeating)

Raitano: "You wore it out this morning..." (Stern cuts in)

(with voices over him and Anderson laughs) Stern: "No, I'm just complimenting her..." (lots of voices come in over each other)

4. Quivers (cutting in): “Shall we talk about Scott Baio again?” (lots of voices speak over each other as they decide what they should talk about)

Stern: ... “or should we talk about black guys?” (more voices talking over each other still deciding what to talk about (hard to hear): Anderson says something about breast implants, then says we should have a vote)

(voices still talking over each other)

Stern (cuts in): “All right, wait a sec.... hey Natalie, there’s a lot of black men here tonight for you to have sex with.” (repeating earlier reference to black guys)

5. Quivers (laughing): “Are you having a good time?”

Stern: “Are you having a good time?” (repeats Quivers)

Raitano: “Ya, we are.”

(more voices laughter mumbled together)

6. Stern (continuing): “All right, (spoken quickly) wait a sec, no; I was complimenting Pam in saying that her breasts look as lovely as when she had breast implants; that’s all I’m saying...what is so negative about that? (guests mumbling in background) They look great tonight.” (repeats earlier topic of Anderson’s breasts)

Dustin Ngyuen: “They are lovely, yes.”

Stern: They are...you look terrific...” (again repeats compliment of Anderson’s looks and her breasts)

7. Quivers: “Well, anyway, on to the next subject.”

Stern: “No, wait (stumbles) one second, I don’t understand why you got the breast implants in the first place, you look good.” (again repeats compliment of Anderson’s looks and her breasts)

Anderson: “Peer pressure, man.”

Stern: “All right, I love them and I love you (laughter in background from Stern’s crew)...all right, listen so...”

8. Quivers: “So, after us...” (tries moving conversation along)

Stern (repeats Quivers first few words): “After us you went and did the Rosie O’Donnell show (referring to earlier when Anderson et al. were on his show in the morning; a video clip of O’Donnell is shown as well), I was watching it in the commercial, and you mention...”(gets cut off by Anderson)

Anderson: “...I didn’t understand the problem there. There was...I guess...I went...Yah, Howard’s going to...and she went, “who? what?” Howard Stern, “who?” I was like...was that bad of me to say that?”

9. Stern: “No, what, wait a sec...I heard that you want backstage after mentioning my name on the Rosie O’Donnell show and that there was an argument about the fact that you brought up my name, that people were pissed at you....”

Anderson goes on saying, “No,” but that later, one of the producers said to not bring up Howard Stern. Then Anderson sad that after the show, she talked to Rosie

O'Donnell and told her that she should go on Stern's show because he is "such a sweetie" and it would be "totally cool if you went on his show and...bonded."
 Anderson goes on saying that O'Donnell said she was just too scared because Stern calls her names, and it makes her sad. During this, Quivers said, "And she said?" getting Anderson to explain O'Donnell's reason for not doing the Stern Show. Anderson continues saying O'Donnell is "a really sweet girl...a really sweet lady" and she's very "soft-hearted." (When Anderson explains that O'Donnell is scared and sad, theme music from the movie, "Psycho" is playing in background).

10. Stern: ..."Ya, um... I thought...I'm watching it, and all of a sudden you mention my name (repeats from what he said earlier) , and she was like oh, uh, uh, uh, uh (Stern says this in a panting tone; Quivers laughs)... and I said, you know, God bless (Pam laughs) Pam... I said" (gets cut off)
 Quivers (laughing): "Like, when did you notice that, like..."
 Anderson: "Instantly..." (cut off, but she continues as Stern begins)
 Stern: "It stopped, it stopped...it...my name stopped the entire interview, didn't it?" (Stern repeats himself; states this proudly)

11. Anderson: ... "Do you have a thing with her?"
 Stern: "Oh ya (Anderson says, "you do?")...well, I, she has a thing with me. I don't have anything with her." (repeats Anderson)
 Quivers: "I think she started it, ya."
 Stern: "I don't know, I don't have anything with her (repeats again), but, I don't know. There's some weirdness there."
 Anderson (speaking over Stern briefly): "Well, that's whack...whatever."
 Stern: "Whatever" (with emphasis, repeats Anderson)
 Anderson (quickly and quietly): "Can't we all just get along?" (Quivers laughs)

12. Stern: "So, you mean when you walk in there, they tell you not to mention my name?" (continues inquisition into topic of Rosie O'Donnell)
 Anderson: "Something like that..."
 Anderson goes on saying that it didn't have anything to do with what she was talking with Stern about; It was something else.
 Quivers inquires: "Like don't mention you were on the show before or what?" (prying for more information) Anderson says, "No" and that she can't remember.

13. Stern (very curious) says that Anderson is so honest that he wants to know what they said (he stumbles over his words while asking Anderson); Anderson starts coughing and says, "try coughing in a corset (which she's wearing)." She says this as Dell' Abate starts speaking.

14. Producer, Gary Dell' Abate enters conversation: "Howard...I better warn you that...they're trying to get her out within 90 seconds."

Stern: "Who Pam?" (Dell' Abate says, "her publicist")..."Oh, oh the Publicist."
(repeats Dell' Abate; Anderson is still coughing)

Quivers: "Can someone give Pam some water? she's choking to death."

Stern: "ya, give her some water...(Anderson says, "It won't fit; I can't drink water";
other voices talking, too)

15. Stern: "...so, uh (Pam says, "OK" quietly)...all right, I had other stuff to ask you,
but they're giving me the high sign (Dustin gives Pam some bottled water)...and what
happens g-girls...girls and guys...Do you guys party tonight or do you go back to your
hotel?"

Anderson: "Absolutely." (she drinks water)

Stern: "You do? (guest voices mumbling in background; Anderson says, "Natalie's
already started partying) Now where do you...(cut off)...(voices continue talking over
each other)...what...where do you...where do you party (voices continue; "Scores"
mentioned in background)...where do you...oh Scores? Where do you party? (Stern
repeated himself several times asking his question)....

Anderson: "The Scores' girls are all here...didn't they just do that thing for,
uh...(Quivers: "Kid Rock...") Kid Rock..." (repeating)

Stern: "Oh, there are after parties, I see, and then you go to the after parties."
(repeating)

Anderson cuts into Stern as he finishes talking, and she says her kids are at home so
she can have a late night tonight since she doesn't get to do that often. Stern then
starts talking again.

16. Stern: "Is Natalie (cut off by Anderson as she finishes the previous
conversation)...is Natalie loaded already?"

Natalie Raitano says, "no"; Stern asks (repeating), "Are you drinking?" (sound of
drink being poured in back ground) She said she isn't; Howard inquires again, "she
is?" Again she denies being "loaded." Then he says, "Pam says you're drinking"
(agitates the topic); laughter follows; Anderson says she didn't say anything (more
laughter; voices mumbling together)

Stern (repeating his inquisition again): "Natalie, you drinking?"

Raitano says she had one drink while waiting to get in. Stern says, "Oh, OK...one
cocktail?" talking over him she says she's ready to "get her party on" because it's been
a "long damn day."

Quivers (cutting in on Raitano): "All right, all right, you worked hard today (in a mock
tone)"

Stern: "Yah, you deserve it..." (joins in the quipping with Quivers but is cut off);

Raitano says, she had like an hour and 15 minutes of sleep in like two days; Anderson
(while Raitano speaking): "How come I have so much energy?"

17. Stern: "All right, so what happens after the video music awards? What do you
do? Tell me." (Raitano: "We're going to go mingle")

Quivers: (As Anderson talks over her): “Like where are you going?” (Clarifies Stern’s question)

Anderson: “...we’re going to go to uh...umm (Stern, waiting, says, “ya”) I don’t know; where are we going to go?”

Raitano: “We don’t know the names of any parties.”

18. Stern (cutting her off): “ You can say where you’re going, ‘cuz this is airing the next morning (on the radio).” (Stern tries to manipulate an answer out of them)

Anderson (talking over Stern’s last words) says they’re going to the Virgin thing...

Stern (repeating), “Virgin Records”... Anderson goes on saying the Madonna Party;

Stern says (repeating) , “Madonna’s having a party?” (Anderson says something else inaudible)

Stern (curious; repeats inquiry again): “Now, where does Madonna have a party? I’m curious.”

Anderson: “I have no idea”...Stern (repeating) : “You don’t know.”

Anderson: “Tommy’s going to take me; I don’t know where we’re going.” (video clip of musician, Tommy Lee holding Pam Anderson’s hand walking down a large red-carpeted hall; continues briefly as Stern begins speaking again)

19. Stern (repeating) : “I see; so you and Tommy will go to parties together?”

(Anderson: “Ya”)... and Natalie and Dustin will go with you?”

Anderson says they all go together; Dustin says, “Yes”; Stern (repeating) : “You’re all going together.” Anderson again says, “Ya”; Raitano says, “we’re all a family.” Stern: “I see...well, that’s good. Well, wherever you guys are, the party is, I’m sure.”

20. Anderson: “Where are you going?” (she says something else while Stern talks but it’s inaudible)

Stern: “I’m going to bed.”

Anderson: “Are you doing your show tomorrow?” (Stern says “No”) “Well then how come you’re not coming out?” (Raitano: “Exactly”)

Stern: “Cuz, what am I going to do? I’m gonna go out where and do what? What, what watch you and Tommy make out all night?” (mocking the situation; laughter follows)

Stern (continues): “I mean, seriously, I need that?”

21. Stern asks, “what?”

Gary Dell’ Abate cuts into Stern, getting his attention, (he says something else inaudible)

Dell’ Abate: “Tommy’s about five minutes away.”

Stern: “Oh, is he?”... I can’t wait to talk to Tommy. That’s gonna be good.

Quivers: “You think Tommy will talk to us?” (Dell ‘Abate mutters something inaudible)

Stern (repeating) : “Oh ya, Tommy will talk to us.”

Quivers: “You think?”

22. Stern (repeating) : “Why, why, why won’t Tommy talk to us?”

Quivers: “I don’t know.”

Stern: “What, is he mad at me?”

Dell’ Abate: “Robin seems to think that Tommy might be mad at us.” (repeating)

Stern: “Is Tommy mad at us, Pam?” (repeating)

Anderson (emphatically): “No.”

Stern (repeating) : “No?, ya, so...” (Anderson cuts him off)

23. Anderson goes on explaining that she told Tommy he’s got to bring his new CD down because Stern would enjoy (“flip over”) the track entitled, “Get Naked”

Raitano: says it goes well with the “Get Naked” video.” (Stern cuts in)

Stern: “Right, so...(Anderson mumbles something over him) and then what did he say?”

Anderson explains that Tommy (She says this excitedly) said he wishes she had brought it in that morning to play because he can’t leave a copy anywhere (his record company won’t allow him to)

Stern: “Oh, I see, all right..”

Anderson goes on saying that Stern would, “totally dig it” (Stern cuts her off)

24. Stern: “Well, anyway...guys you all look good, you look fabulous... I’m very proud of all of you and your outfits (guest voices together thank him; Anderson says, we’re very proud of you)

*(cut to Stern show video logo with words that say, “coming up”; then clip of later segment of show; then different video logo.

-commercial break-

25. After returning from commercial, Stern says they’re backstage at the MTV video awards and it’s “kind of exciting”; Quivers agrees; then he repeats saying “it’s exciting now that Gavin and Robin From “Bush” (a rock group) are here.”

Stern begins interview with Gavin Rossdale and Robin Goodridge from “Bush”

Stern immediately says they’re a great band and inquires about a new album coming out. Rossdale cuts off Stern and says when he’s on Stern’s show they will sell the album. Emphatically, Quivers says, “sure, why not!”

26. Stern says, “we’ll get the broads back up there dancing naked and we’ll uh...”(cut off, Quivers is cut off too)

Rossdale: “get Ricky Martin’s girls; get Ricky Martin’s girls. Have you seen them?”

Stern: “Ya, I saw them (Rossdale: “bring those girls in”), they’re all right” (laughter)

Stern: “We’ll get better girls; we’ll get better girls” (repeating; over voices)

Quivers (repeating) : “They were half naked; they were half naked; whatever (laughs)”;

Rossdale: “Get Howard Stern’s girls.”

Stern: “So, uh...” (cut off by Quivers)

27. Quivers: "But, you know, we were watching them at Woodstock and you know, we were just commenting on how Gavin, you know just took off his shirt and was just standing there."

Stern: "That was a cool move...(Quivers laughs profusely). You got a good body, dude."

Rossdale: "Thank you."

Stern (repeating and expanding comment/compliment) : "I'm telling you...see if I, if I was built like you, I would take my shirt off at every opportunity, too." (Quivers laughs) (voice inaudible in background; sounds like, "He does.")

28. Stern (stumbling): "...how was that playing at Woodstock, was it cool?"

Rossdale says it was "brilliant" and they had a good time; He goes on saying that people said it was all about the aggressive side of heavy metal music, but he saw lots of people "making out" and there was a lot of "sex going on"; Quivers and Stern simultaneously comment: She says, "Really", Stern (barely inaudible) says, "nothing is wrong with that"; Rossdale finishes saying it was "cool."

Stern (continues and expands joke/comment Rossdale made about "making out"): "I know Robin Quivers wanted to make out with you, Gavin...(lots of laughter)she talks about you everyday...but uh, but uh, Gavin (Quivers laughs) we were just talking...(Rossdale says, "go ahead")

29. Stern: "...Ya, we were just talking about you (repeating himself; short pause) and you know, I said, you know, Gavin is such a good looking guy, let's face it, and I, you know, and then you dye your hair red. (pause) Is that like to say, hey, I'm so good looking, I'm just going to mess up my whole look? (Quivers laughs hysterically)...I mean, like I'm going to defile women not to look at me? (While Stern says this, Rossdale repeats," No, no, no...)

Rossdale goes on saying, "...you're missing the point"

Stern (repeating comments about Rossdale's 'good looks' and dyed hair) : "When you're that, if I was as good looking as you, maybe I would dye my hair and say, you know, it doesn't even matter what I do to myself, I'm still good looking. (laughter) Any way, I do it, I'm good looking."

30. Rossdale explains, saying he was "bored" with himself (Stern: "really?")

Quivers says (repeating) he was just "too good looking, too perfect." He said he just wanted a changed;

Stern responds telling him about what the "nightmare" in his life is; Stern says he would like to change, but with his face, he can't change (self-denigration). Quivers says (laughing; mock consolation), "You're doing the best you can." (voices talk over each other) Stern laughs about his hair; Rossdale tells him to rinse and repeat everyday; Stern says he looks like a mess; he would love to dye his hair, but he would look disgusting; Stern tells Rossdale he can pull it off because he's very lucky. Rossdale thanks him.

31. (Stern moves conversation forward; repeats earlier topic)

Stern: "So, so, ah, the point is, when you were at Woodstock, you had fun; you saw no violence; you enjoyed that; you took your shirt off, which was a good move (Rossdale mentions that lots of people in the crowd also had their shirts off)... Now what, what's going on with band?..."

32. Stern (continues): "Are you still banging...that chick Gwen Stefani (Quivers repeats, "Gwen Stefani") from uh "No Doubt" (video clip of her shown briefly) or are you done with her? (Rossdale gathers his thoughts saying, "Well, uh...")... This is gonna be good."

(slight mumbling from Stern and Quivers) Rossdale says he "doesn't know really" and "it's a bad week to ask." Quivers and Stern are both astonished and mumble words of amazement over each other. Stern says he knows Rossdale and Gwen Stefani ("a very attractive woman from "No Doubt") were going out, and he always saw them together; Rossdale explains that they are, but Stefani didn't want to go on stage together (to present an award); Stern says, "like a married couple." Rossdale mentions that he got Susan Sarandon. Laughing, Stern says, "So you got Susan Sarandon." (Quivers laughs loudly; short video clip of Sarandon is played). Stern says she's all right then says she's a little uptight. Meanwhile, Rossdale says she's great, he's happy to do that, and he loves her. (Stern says, "really?" while Rossdale praises Sarandon)

33. (continuing about Rossdale and Stefani)

Stern (prying further): "So, so, uh, you are no longer with Gwen Stefani?"
(Rossdale quickly replies, "oh, ya I am...")

Stern (repeating earlier comment by Rossdale) : "Why is it a bad week to ask you that? (Rossdale: "Uhh...") did you have a fight?"

Rossdale: "Because umm, because umm, because umm, because umm, I think it's just that time."

34. Stern (cutting over Rossdale): "It's her period?" (Rossdale replies, "I don't know"; Quivers starts saying something, then is cut off)

Stern: "That's why your hair is red." (boisterous laughter)...No, no, no what, what do you mean...you mean it's getting weird like you don't want to be with her full time; I mean you can have any woman you want; is that it?

Rossdale: "Umm, no..." (cut off by Stern)

Stern: "...don't worry Robin; we'll find out who your bangin' next." (Quivers and others laugh)

35. Stern: "...Ga, Gavin seriously explain to me what's going on..."

Rossdale: "You're really not letting me off this..." (cut off by Stern)

Stern: "No, I'm not I...because, you know..." (cut off by Rossdale)

Rossdale: "OK, OK, OK, no, everything's fine; she just didn't come to the awards...(inaudible)"

Stern: “She didn’t come because she feels the two of you are distant?” (prying further)

Rossdale: “No, because she is busy writing a hit record...”

Stern: “She is...(Rossdale explains that coming to the award show would take her attention away). “Does she feel you’re cold and distant and you’re not uh...(prying further)

(Quivers cuts in clarifying and expanding Stern’s comments)

Quivers: “You’re not supportive and asking her to leave her work now?” (she laughs; Stern talks over her after she says, “supportive...”)

Stern (repeating) : “You’re not supportive...(Rossdale cuts in (playing along with the accusation) and says, “moody” (twice) and “weird”; Stern also repeats, “moody”) no, seriously what is, what is her problem with you. I mean you’re a great looking... you’re rich. What would be the problem?(repeating)”

Rossdale says he doesn’t know. Stern needs to get her (Stefani) on the show. (Stern cuts in but is inaudible); Band member, Robin Goodridge, asks if this is the Dr. Ruth show. Stern says, “ya, really” and he just wants to know what’s going on...

36. (continuing conversation about Rossdale’s relationship with Stefani)

Stern (further agitating the topic): “So, are you now available to date? (Rossdale: “umm...”) Is that what your penis is saying here tonight?” (laughter)...(repeating) “Is your penis saying to you, “I want to go berserk tonight?...”(laughter) and uh...”

Rossdale starts in on the joke and says his (bleep effect) is focused on work; he is bleeped twice for using an overly vulgar term in reference to his penis; Stern cuts in as Rossdale talks about what he’s “focused on” and Stern says (further agitating the topic), “meeting someone new?”...

37. Stern shifts focus and says they always hear about and Gavin and who he’s banging, but what about Robin (Rossdale’s bandmate); who’s he banging? Robin Goodridge says he’s banging everybody;

Stern repeats “Everyone...is that really true? That’s fabulous.”

Quivers: “your penis is free” (laughing)

Goodridge: “My penis is always free.”

Stern: “Really, that is so fantastic.”

Goodridge: “It’s cheap.” (laughter from Quivers)

38. Stern turns to Rossdale and says he’s surprised he “tied himself down to one woman”

Rossdale says he wants to surprise him.

Stern says, “You won’t marry her, will you? Ever” (loud laughter from Quivers)

Rossdale says he doesn’t know; Stern says, “well, maybe if she writes another hit song...will see” (laughter); Rossdale says it’s for collateral (more laughter)

39. Stern: “someone told me that you, uh, dyed your hair, seriously, this is true, you dyed your hair so you won’t get caught cheating...someone will think you’re ...(cut off by laughter) they won’t recognize you. You want to look different. Is that true?”

Rossdale continues the joke saying it's OK, it's just a red head leaving the house; Stern comes in, "It wasn't me...some guy with red hair; Anyway..." (Stern begins to thank them for coming); Stern says he loves the band, "Bush", thanks Gavin and Robin for coming, and tells them to come back when they have an album to promote; again he tells them they're a great band; Finally, he announces they are backstage at the video music awards then tells Robin he's going to dye his hair (repeating joke one more time).

(cut to computer graphic with revolving Stern logo, then video clip of next segment)
-commercial break-

40. Stern again says they're backstage at the MTV video awards; he says that "Method Man from Wu-Tang Clan" is here (a rap group)

Stern (rhyming): "Wu Tang, top of the food..."

Quivers (cutting over Stern) says he's "in the house"; Stern finishes, but first repeats Quivers: "Top...uh, in the house, top of the food chain!" (spoken with a mock black dialect; laughter follows from Quivers); Stern mentions he's from Brooklyn; but after he sits down and has headphones on, Method Man says he's from Staten Island; he also says he was dying to see them;

Stern repeats, "You were dying to see us?"

Quivers: "You can see us anytime." Method Man says something inaudible as the three of them speak over each other briefly.

41. In calm voice, Stern again introduces Method Man from Wu Tang Clan; Stern says it's great to see him, then asks: "What is, what is going on in the hood?"

(Method Man says the same)

Method Man repeats, "What is going on in the hood?"; Stern says he and Robin "don't know..."; Quivers laughs and agrees saying they never go;

Stern (repeating) says they're "very far removed from the hood." Method Man cuts over Stern before he finishes and says he hopes everybody's eating.

Stern (repeating) asks, "No, seriously...what is going on?"; Method Man replies, "survival"; Stern says, "Really" (repeats as Method Man says, "Ya" then "everyday," then repeats, "everyday")

42. Stern: "Are you keeping it real?...be honest; be honest (laughter)...are you?"

Method Man: "Everyday, I wake up, it's real."

Stern: "I don't even know what I'm talkin' about."

Quivers: "I know."

Method Man explains "keeping it real means keeping it true, basically"

43. Stern cuts in: "And what, and what's goin on with Old Dirty Bastard?" (A bandmate; video clip show of him)

Method Man says he just got bailed out again;

Quivers repeats, "he just got bailed out again?"; Stern asks if he's going to be all right as Quivers talks; Method Man explains it's because of bounced checks, little things.

Stern says Old Dirty Bastard was on the show (repeats: “Old Dirty Bastard was on the show”) one time and was one of the greatest guests ever; Quivers expands saying he then had one of the greatest press conferences (cutting over Stern), and they continue to play it over and over.

44. Stern inquires if Old Dirty Bastard is difficult to work with; Method Man says he’s not “difficult,” but “you have to know him to love him.”

Stern (repeating himself): “Right...so you guys, you guys are intact; in other words...Wu Tang Clan is very much together or...”(cut off)

Method explains Wu Tang Clan is “all a family” and it’s like a bunch of “generals that branch off and start their own armies...”

45. Stern (repeating himself; moves conversation along): “Yah, ya and, and what about chicks? You getting chicks (pause), you getting laid?” (laughter)

Method Man (while Stern is still asking him questions) says he “ain’t answering that” then says “hey, hey, hey...”(wanting to avoid topics)

46. Stern (on to next topic quickly): “What happens at these video music awards? Have you hooked up for parties afterwards? What happens? Obviously...(inaudible; cut off by Method Man)”

Method Man says everyone comes for the after parties.

Stern repeats, “that’s why everyone comes”; Quivers says, “ya”; Stern asks why he’s not invited to an after party.

Method Man says he thinks it’s because of the guy who gets “slugged at all those award shows”

Quivers: “You think it’s Stuttering John?” (a popular Stern crew member); Method Man repeats, “Ya, I think it’s Stuttering John”. Camera shows Stuttering John whose standing next to producer, Gary Dell ‘Abate; Stuttering John says, “Ahh”(in disappointment); Quivers “... keeping us back”

47. Stern says, “Really...(quickly moves to next question; stumbles through his next inquiry) no really, where are you...tell me your night tonight what is , what , what is, what is your method if I may ask my brother” (Method Man cuts in over, “my brother”)

Method Man says “to be totally honest...”, he goes on explaining that he’s going home after he’s finished here to bathe his kids...

Stern repeats (in amazement): “Bathe your kids?.....”

Method says, “Ya” emphatically

Stern asks, “What kind of Method Man are you?” ...; Method Man says, “hey, they have to take a bath, man.”

Stern: “You’re in Wu Tang Clan...what’s a matter with you?”; talking over him, Method Man says, “cleanliness is next to Godliness...”

Stern (repeats again, still amazed): “is that really true? You’re gonna, you’re gonna go home and bathe your kids?”; Method Man says “ya” and then he’s going to “put them to bed and watch a flick...”

Stern says, “that is a bad method”; Method Man then says, “A porno movie, all right, a porno movie!” (voices talk over each other: Quivers says, “Ohh!”)

48. Stern (repeats again from earlier discussion of “after parties”): “...you’re not going to go to an after party, really?”; Method Man says “No” and that he doesn’t like after parties.

Stern (moving to next inquiry) asks what he does; does he have a wife and kids?

Method Man says he’s “not married” but that “she doesn’t need a ring to be his wife.”; Stern replies, “really...”; Method Man says, “Yah”

Stern: “...Go ask her that” (laughter)

Quivers (expanding on Stern’s comment): “How does she feel about that?” (voices talking as she talks)

Stern: “Is this the girl from Staten Island, like someone you grew up with or something?” Method Man says, “Yah”; Stern continues, “and you had a couple kids with her?”; Method Man says, “ya” again

Quivers (clarifies Stern’s inquisition): “Are you still on Staten Island?”; Again Method Man says “Ya”

Stern: “Really?”; Method Man... “And I’m still with her.”; Stern, “No kidding?”

49. Stern: “...And you don’t cheat?” (slow respond and with a guilty look) Method Man says “Ya” (loud “ohhs” and laughter follows)

Method Man insists he “don’t cheat” and repeats, “I never cheat.”

Stern (repeats inquiry with different verbiage): “...is that really true?”; Method Man laughs and says, “ya” (others laugh also)

Stern: “No, you got to admit the temptations there now that you are a big star.”

Method Man says, “there’s always temptation, but you know, a real man...” (he’s cut off by Stern)

50. Stern says he knows “tons of white chicks that want to bang you...”; Method Man says “Get outta here”, and we got to “holla” after the show (talk with each other);

Stern says, “Oh, please...” (cuts over him)

Stern: “I was talking to this girl; she was really...”; Quivers says, “ya?”; Stern,

“...excuse me, she was very Fly...” (uses black slang; laughter from crew)...

Stern goes on (repeating himself): “let me tell you something, let me tell ya something my brother...”; Method Man says, “ya”; Stern continues saying the only guy the girl wanted in Wu-Tang Clan was Method Man; Method man says, “Little old me?”; Stern says, “Ya, really”

51. Method Man then asks, “What about you Robin?”; Quivers (softly spoken and barely inaudible) sounds like she tells him he’s cute; Stern responds saying (and repeating himself), “yah, Robin will (laughing) do you...Robin will do you right now.”

Method Man: "Robin will do me right now? Stop it (laughing)

Stern: "Yah, if you're well hung that is..."(slang - refers to his penis; Quivers laughs)

Method Man: "I might be."

Stern (repeating): "Really, you are big?"

Method Man: "I might be."

Stern: "Beautiful" (more subtle laughter)

52. Stern (again quickly moves to next topic): "Anyway, so, anyway (brief pause)... Wu-Tang Clan is together; you're saying that..." (cut off by Quivers)

Quivers: "We're shocked to know that you're going home to bathe your kids and then watch a movie."

Stern (pays little attention to Quivers comments): "Right...Old Dirty Bastard has had some trouble with the law..."

Method Man says, "uh, huh"

Quivers: "He's out now."

Stern: "Can he be going to jail for some, for a stretch of time?"

Method Man explains it's all really for minor stuff...if you got that many "baby mothers...that many women with your kids..." there will be conflict and somebody will want you "locked up" so they'll know where you're at. (Stern says, "Right" three times as Method explains about Old Dirty Bastard)

Stern: "Is that what's going on? Women are trying to lock him up?"

Method Man: "So they can know where he's at."

53. Stern (on to next topic quickly): "OK, and what does Wu-Tang mean anyway?"

Method Man (in a laughing tone): "Wu-Tang is Witty Unpredictable Talent and Natural Game (Stern: "Really?")...Clan is Family."

Stern: "I don't know anything."; Quivers: "All right"

54. Stern (again quickly changing to a new topic): "Now, now and, and uh...what about the rumor...let me get serious for a second...what about the rumor that the Wu-Tang Clan was under surveillance by the Federal Government. Is any of that true?"

Method Man says that if he was a Fed, he wouldn't let anyone know he was investigating them.

Stern (reiterating): "So it can't be true you're saying...(Method Man says, "Naw...") all right, all right (spoken softly)..."

55. Stern: "...All right, anyway Method Man, great meeting you. (Method Man: "Awight") Thank you for coming on the show. Much peace and love (spoken with slight black dialect)"; Method Man says the same.

Stern tries saying "As alom alaka" (a Muslim saying); Quivers says something also talking over Stern and making it inaudible...

Stern repeats again, "As alom alaka"; Method Man says, "...you're wrong Howard"; Stern (repeating for third time) : "What do you mean; As alom alaka, my brotha (black dialect; Quivers laughs)..."

56. Stern (repeating topic from earlier): "Happy bathing tonight...(Method Man thanks him) I hope your kids enjoy the bath..."(cut off by Quivers)
 Quivers asks how many kids he has; Method Man says he has two; Stern says, "those babies should be asleep"; Method Man (cutting over Stern) says the names of his kids- Doody Boy and Pinky Fat-Fat;
 Stern (repeating): "Pinky Fat-Fat and what...(Method Man: "Doody Boy")...uh what are their real names, seriously."
 Method Man: "Shagnon and Cheyenne."
 Stern: "That's beautiful; those are African names?"
 Quivers: "No, Cheyenne?"(laughing); Stern (repeating and laughing): "Cheyenne is an African name."
 Method Man says that's from the "Hood, man" (then repeats and is speaking over Stern)
 Stern: "All right, Wu-Tang, number one (black dialect)"; Quivers: "Ya."; Method Man thanks Stern for having him; Stern: "All right great having you. Method Man, everybody, and uh...we'll be back here at the video music awards."
 (video logo; clip of next segment; then different video logo)
 -commercial break-

57. Producer, Gary Dell' Abate is talking on the camera before show starts; he says he's been drinking, he's on his sixth beer. He says although he's been working with Robin for 15 years he's never been attracted to her before. But now he wants to *BLEEP*(sound effect) her, and its because of the alcohol.
 (Segment starts) Stern inquires about Dell' Abate's drinking; Dell' Abate says he just drank a six pack (Stern repeats: "You just drank a six pack?"); Stern asks if he's loaded; Dell' Abate says, "Ya"; camera footage shows Dell' Abate drinking in various clips; (they all laugh)
 Stern and Dell' Abate talk about his drinking for a little bit; Dell' Abate says he can do a "12-pack no problem"; Stern repeats, "You can do a 12-pack?"; Quivers eventually says (clarifying and provoking Dell' Abate), "Is that right? So keep going"; (voices over each other); Dell' Abate asks for another "Road Coke"

58. Stern asks, "Do you still want to bang Robin?"; Dell' Abate says, "Ya"; Stern repeats: "Ya?" and starts talking about how Dell' Abate's looking at Robin, but he is cut off by Dell' Abate.
 Dell' Abate asks Method Man (still there from previous segment) if he's into the "Forbidden Input" (reference to anal sex); Method Man's looking around with a shocked but amused look; Dell' Abate says Quivers "does that"; Quivers tells him to "get out of here" (lots of laughter and commotion and inaudible responses);

Stern says (reiterating): “he’s drinking” then (more commotion) he says, “You’re out of your mind; you’re drunk”; Method Man (amidst the commotion) asks, “Where’s my six-pack?”; Stern says (repeating him), “Yah, you need a six-pack.”

59. Stern then quickly asks, “You get high or what?”; Method Man says he smokes “all day, everyday if I can say that on your show”; Stern says it’s fine.

Stern repeats: “You do; you smoke weed?”

Quivers (repeating Stern): “All day everyday.”; Method Man repeats her

Stern: “Really...How do you feel from that, good?”; Method Man says, “High, Howard.”

Stern asks if he’s high right now; Method Man says “no”; Stern inquires when was the last time Method Man smoked weed. He said before the awards show, but he’s “coming down now”

Stern (stumbling): “...Isn’t it (repeating)... like you smoke so much weed that after a while you can’t even get high on it?”; Method Man says he doesn’t know; Stern replies, “there’s no problem.”; Method Man agrees there’s no problem.

60. Stern (furthering inquisition) asks if Method Man’s “graduated” to anything else. Method man says, “no,” but he’s experimented with other things

Stern asks if it was “a little coke” (Method Man says, “no”)...”heroin” (again Method Man says, “No”); Quivers asks (prying for the information), “well, what, what did you experiment with?”

Stern (repeating Quivers’ idea): “What else you into?”; Method Man says,

“Mescaline”; Stern repeats “Mescaline”...then says he’s done that;

Method Man cuts into him and says, “No matter of fact, mushrooms; I won’t even say Mescaline.”

Stern and Quivers repeat, “Mushrooms” (Stern first, then Quivers immediately after, both with a slight laugh)

Method Man says (repeating), “Shrooms, natural” (he looks around with an innocent look and points his thumb up indicating the “OK” sign)

Stern repeats: “Right it’s all natural. It’s all, it’s all natural.”

Stern: “...And do you smoke before you give the kids a bath?” (laughter); Method Man points at Stern and says he’s funny, and he’s not answering that (more laughter); Stern says he “understands”

61. Stern (switching topic quickly) says there’s not a lot of “rock stars here. Isn’t this...lame?”; Method Man explains that it’s the pop culture-Brittany Spears, Backstreet Boys, etc.; Then he says (jokingly) that the Backstreet Boys used be to the “Young Black Teenagers” and asks Stern if he remembers them; Stern says, “No, I don’t.... I’m out of the...(slight laughter and Stern stops his thought; Method Man says that’s who the “Backstreet Boys” are) we need some weed (reiterating discussion just completed)...nobody knows what’s going on.” (mumbling/laughter in the background as Stern speaks); Method Man repeats, “You’re funny” (twice) to Stern while pointing at him (laughter continues)

**Roll, Stern logo then clips of tomorrow's show--a continuation of the MTV video music awards, then end logo; end show

Repetition

Stern Show on E! Entertainment Network: September 28, 1999

A) Repetition Between Others

1) (From Pam Anderson et. al interview)

Raitano (wanting to get off the topic of Anderson's breasts): "It was...you *wore it out.*"

Stern: "No, I didn't *wear it out...*"

2) Quivers: "Are you having a good time?"

Stern: "Are you having a good time?"

3) Quivers: "So, *after us...*"

Stern: "*After us* you went and did the Rosie O'Donnell show."

4) Anderson: "Do you have *a thing with her?*"

Stern: "Oh ya...(Anderson says, "you do?")...well, I, she has *a thing* with me. *I don't have anything with her.*"

5) Quivers: "I think she started it, ya."

Stern: "*I don't know, I don't have anything with her, but, I don't know.* There's some weirdness there."

Anderson: "Well, that's whack...*whatever.*"

Stern: "*Whatever.*"

6) Dell' Abate: "Howard...I better warn you that...they're trying to get her out within 90 seconds."

Stern: "Who Pam?"

Dell' Abate: "Her *publicist.*"

Stern: "Oh, oh the *publicist.*"

7) Quivers (after Anderson starts coughing): "Can someone *give Pam some water?* she's choking to death."

Stern: "Ya, *give her some water...*"

8) Quivers (inquiring about where they are going after the awards show): "Like *where are you going?*"

Anderson: "...*we're going to go to uh...umm...(Stern, waiting, says, "ya")... I don't know; where are we going to go?*"

Raitano: "We don't know the names of any parties."

Stern: "You can say *where you're going*, 'cuz this is airing the next morning (on the radio)."

9) Anderson says they're going to the "*Virgin thing*"

Stern: "*Virgin Records*"; Anderson goes on saying the *Madonna Party*;

Stern: "*Madonna's having a party?...Now, where does Madonna have a party? I'm curious.*"

10) Quivers (referring to Anderson's ex-husband): "*You think Tommy will talk to us?*"

Stern: "Oh ya, *Tommy will talk to us.*"

Quivers: "*You think?*"

Stern (repeating) : "*Why, why, why won't Tommy talk to us?*"

Stern: "What, *is he mad at me?*"

Dell' Abate: "Robin seems to think that *Tommy might be mad at us.*"

Stern: "*Is Tommy mad at us, Pam?*"

11) (From Gavin Rossdale (Bush) interview)

Rosssdale mentions that he got *Susan Sarandon* (to present with him at the awards show). Stern: "So you got *Susan Sarandon.*"

12) (Stern's asking about his relationship with Stefani) Rossdale: "OK, OK, OK, no, everything's fine; she just didn't come to the awards...(inaudible)."

Stern: "She didn't come because she feels *the two of you are distant?*"

Rosssdale: "No, because *she is* busy writing a hit record."

13) Stern: "*She is...*(Rosssdale explains that coming to the award show would take her attention away)...Does she feel *you're cold and distant and you're not uh...*"

Quivers: "*You're not supportive and asking her to leave her work now?*"

Stern: "*You're not supportive...no, seriously what is, what is her problem with you. I mean you're a great looking... you're rich. What would be the problem?*"

14) (From Method Man interview)

Stern: "Wu Tang, *top of the food...*"

Quivers says he's "*in the house*";

Stern: "Top...uh, *in the house, top of the food chain!*"

15) Method Man says he's from Staten Island; he also says he was "*dying to see them*";

Stern: "You were *dying to see us?*"

16) Stern: "What is, what is going on in the hood?"
 Method Man: "What is going on in the hood?"

17) Stern: "*Are you keeping it real?...be honest; be honest...are you?*"
 Method Man: "Everyday, I wake up, *it's real.*"
 Stern: "*I don't even know what I'm talkin' about.*"
 Quivers: "*I know.*"
 Method Man: "*Keeping it real means keeping it true, basically*"

18) Stern: "And what, and what's going on with Old Dirty Bastard?"
 Method Man: "He just got bailed out again?"
 Quivers: "He just got bailed out again?"

19) Method Man (referring to parties after the awards show): "*Everyone comes for the after parties.*"
 Stern: "That's why *everyone comes.*"

20) Quivers (referring to why Stern and crew aren't invited to after parties): "You think it's Stuttering John?" (a popular Stern crew member)
 Method Man: "Ya, I think it's Stuttering John."

21) Stern: "Really...no really, where are you...tell me your night tonight *what is , what , what is, what is* your method if I may ask my brother?"
 Method Man says "to be totally honest" he's going home after he's finished here to "*bathe his kids.*"
 Stern: "*Bathe your kids?...Is that really true? You're gonna, you're gonna go home and bathe your kids?*"

22) Method Man: "What about you Robin?"; Quivers (softly spoken and barely inaudible) sounds like she tells him he's cute;
 Stern: "Ya, *Robin will do you...Robin will do you right now.*"
 Method Man: "*Robin will do me right now? Stop it.*"

23) Method Man (explaining why his band mate, Old Dirty Bastard, was in jail): "It's all really for minor stuff...if you got that many baby mothers...that many women with your kids..." there will be conflict and somebody will want you *locked up* so they'll know where you're at."
 Stern: "Is that what's going on? Women are trying to *lock him up?*"

24) Method Man (telling them the names of his kids): "Shagnon and *Cheyenne.*"
 Stern: "That's beautiful; those are *African names?*"
 Quivers: "No, *Cheyenne?*"
 Stern: "*Cheyenne is an African name.*"

25) (Next segment starts) Stern inquires about Dell' Abate's drinking; Dell' Abate says he just drank a six pack;

Stern: "You just drank a six pack?"

26) Dell' Abate says he can do a "12-pack no problem";

Stern: "You can do a 12-pack?"

27) Stern: "He's drinking...*You're* out of your mind; *you're* drunk"

Method Man: "Where's my *six-pack*?"

Stern: "Ya, you need a *six-pack*."

28) Stern: "You get high or what?"

Method Man: "*All day, everyday* if I can say that on your show" (Stern says it's fine);

Stern repeats: "You do; you smoke weed?"

Quivers: "*All day everyday*."

Method Man: "*All day everyday*."

29) Stern: "Isn't it...like you smoke so much weed that after a while you can't even get high on it?"; Method Man says he doesn't know;

Stern: "*There's no problem.*"; Method Man agrees "*there's no problem.*"

30) Quivers: "Well, *what, what did you experiment with?*"

Stern: "*What else you into?*"

Method Man: "*Mescaline.*"

Stern says, "*Mescaline*", then says he's done that;

Method Man: "No matter of fact, *mushrooms*; I won't even say *Mescaline*."

Stern: "*Mushrooms*"

Quivers: "*Mushrooms*"

Method Man: "*Shrooms, natural*"

Stern: "Right *it's all natural. It's all, it's all natural.*"

B) Repetition of Oneself

1) (From Pam Anderson et. al interview)

Stern: "*Believe it or not*, back again, Pam Anderson, Natalie, and Dustin"; he tells them to take a seat (Gary leads them to the couch) "There's much to talk about *believe it or not.*"

2) Stern: "The *hat's cute*; the *hat is cute*; you look *cute*."

Quivers: "You're looking good..." (Anderson say, "Thank you")

Stern: " You know, I'm looking at *your boobs*, you didn't lose any...I don't know why you got breast implants in the first place, *your boobs*..."

Stern: "...Or should we talk about *black guys*?...(voices talk over each other deciding what to talk about)...All right, wait a sec... hey Natalie, there's a lot of *black men* here tonight for you to have sex with."

Stern (referring to Anderson's appearance on the Rosie O'Donnell show): "*It stopped, it stopped...it...my name stopped* the entire interview, didn't it?"

3) Stern: "Do you guys party tonight or do you go back to your hotel?"

Anderson: "Absolutely."

Stern: "You do?...Now *where do you...what...where do you...where do you party*" ("Scores" mentioned in background)...*where do you...oh Scores? Where do you party?*

4) Stern: "Oh, there are *after parties*, I see, and then you go to the *after parties*."

5) Stern: "*Is Natalie...is Natalie loaded* already?"

Raitano: "No"

Stern: "*Are you drinking?*"; She said she isn't; Howard inquires again, "she is?" Again she denies being drunk.

Stern: "Pam says *you're drinking*"; Anderson says she didn't say anything;

Stern: "*Natalie, you drinking?*"

6) (From Gavin Rossdale (Bush) interview)

After returning from commercial, Stern says they're backstage at the MTV video awards and it's "kind of *exciting*"; Quivers agrees;

Stern: "it's *exciting* now that Gavin and Robin From "Bush" (a rock group) are here."

7) Stern says, "we'll get the broads back up there dancing *naked* and we'll uh..."

Rossdale: "*get Ricky Martin's girls; get Ricky Martin's girls. Have you seen them?*"

Stern: "Ya, *I saw them*...(Rossdale: "bring those girls in")...they're all right" (laughter)

Stern: "*We'll get better girls; we'll get better girls*"

Quivers: "*They were half naked, They were half naked.*"

8) Quivers: "But, *you know*, we were watching them at Woodstock and *you know*, we were *just* commenting on how Gavin, *you know*, *just* took off his shirt and was *just* standing there."

9) Stern (commenting about Rossdale's 'good looks' and dyed hair): "When you're that, if I was as *good looking* as you, maybe I would dye my hair and say, you know, it doesn't even matter what *I do* to myself, *I'm still good looking*. (laughter) Any way, *I do it, I'm good looking.*"

Rossdale says he was "bored" with himself (Stern: "really?");

Quivers says he was just "too *good looking*, too perfect."

10) Stern: "I would like to change, but with my face, I can't change."

11) Rossdale (responding to Stern's question about why it's a bad week to ask him about his relationship with Gwen Stefani): "*Because umm, because umm, because umm, because umm, because umm*, I think it's just that time."

12) Stern (referring to Rossdale's relationship with Stefani)...*No, no, no, what, what do you mean...you mean* it's getting weird like you don't want to be with her full time?"

13) Stern: "So, are you now available to date?...*(Rossdale: "umm...")*...Is that what *your penis is saying here tonight?...Is your penis saying* to you, "I want to go berserk tonight?"

14) Stern: "someone told me that *you*, uh, *dyed your hair*, seriously, *this is true, you dyed your hair* so you won't get caught cheating...someone will think you're...they won't recognize you. You want to look different. *Is that true?*"

15) (From Method Man interview)

Stern: "*Old Dirty Bastard was on the show...Old Dirty Bastard was on the show* one time and was one of the greatest guests ever."

Stern: "Right...so *you guys, you guys* are intact."

Stern: "*Yah, ya and, and* what about *chicks*? *You getting chicks, you getting laid?*"

16) Stern: "*What happens* at these video music awards? Have you hooked up for parties afterwards? *What happens?*"

Stern (talking about a white girl that wanted Method Man): "*Let me tell you something, let me tell ya something* my brother..." Stern continues saying the only guy the girl wanted in Wu-Tang Clan was Method Man.

17) Stern "*Now, now and, and* uh...*what about the rumor*...let me get serious for a second...*what about the rumor* that the Wu-Tang Clan was under surveillance by the Federal Government. Is any of that *true?*"

Method Man says that if he was a Fed, he wouldn't let anyone know he was investigating them;

Stern: "So it can't be *true* you're saying..."

18) Stern tries saying "*As alom alaka*" (a Muslim saying); Quivers says something, but it's inaudible; Stern again says, "*As alom alaka*"; Method Man says, "...you're wrong Howard";

Stern: "What do you mean; *As alom alaka*, my brotha."

C) Deferred or Prolonged Repetition

1) Pam Anderson's breasts and appearance

- 2) Stern's name mentioned on Rosie O'Donnell show
- 3) Woodstock and Rosedale taking his shirt off
- 4) Stern (continues and expands joke/comment Rosedale made about "making out"):
"I know Robin Quivers wanted to make out with you, Gavin"
- 5) Rosedale's "good looks" and red-dyed hair
- 6) Rosedale's relationship with Gwen Stefani
- 7) Wu-Tang Clan still together
- 8) Old Dirty Bastard's troubles with the law
- 9) Method Man going home to bathe his kids
- 10) Method Man not attending any after parties
- 11) Method Man's weed smoking and references to weed in general

APPENDIX C
Howard Stern Radio Program; March, 2003

Topics

Stern Show on E! Entertainment Network: March 13, 2003

TIME:

mins:secs

- | | |
|-------------|---|
| :00 - 1:24 | 1. Show intro. - Introduction of Tabitha Stevens (porn star) before and after show starts; description of 'game' she's playing, "Lesbian Dial-A-Date" where four female contestants will compete for her; Stern: "Stevens has been on the show many times." |
| 1:25 - 2:23 | 2. Stevens walks into studio naked; Stern: "what's that all about?"; Stern repeatedly compliments her looks and body; no one's ever walked in naked before; various quips ensue |
| 2:24 - 3:41 | 3. "Plastic surgery"; Stern, Quivers, and Stevens discuss her fake breasts and how they "look real"; Botox done to her face; doesn't work out but still looks great; the doctor did a good job; prolonged discussion of all these things |
| 3:42 - 5:29 | 4. Main focus on "boob job": "Do they feel real?"; Stevens allows entire Stern crew (only Quivers rejects offer) to squeeze her breasts (this takes awhile as Stevens approaches Stern and members of his crew) |
| 5:30 - 6:02 | 5. Stevens jokes about touching Dell 'Abate's teeth (because they have similar looking teeth); Stern inquires about a teeth operation he heard Stevens was going to have |
| 6:03 - :15 | 6. Quivers: "Any liposuction?"; Stevens had some done, describes it |
| 6:16 - :19 | 7. Stern: Stevens looks "Sheryl Crow-like;" Stevens' reactions |
| 6:20 - 7:26 | 8. Stevens is "totally single"; nice guy, wanted to start a family, Stevens wasn't ready; Did she bring home girls to him?; prolonged discussion about their relationship |

- 7:27 - :43 9. Stern loves that he's "interviewing her naked"; clip of upcoming segment; (end segment)
(commercial break)
- 10:27 - 11:55 10. (Next segment) Stern's thorough explanation of "the game" (how contest works) and rules (made by Stevens) concerning what Stevens expects from contestants and is willing to do; listeners will vote on four contestants
- 11:56 - 12:18 11. First contestant, Amanda, introduces herself and describes why she wants to have a lesbian experience with Stevens (before entering studio)
- 12:19 - 13:04 12. Stern further describes Amanda's background when she enters studio (age, husband, two kids, her adult website, and the fact that she's never had sex with anyone besides her husband)
- 13:05 - :44 13. Amanda's 10-year old daughter: Amanda asked her permission, she's aware of the adult web site, etc.
- 13:45 - 14:05 14. Inquiry concerning Amanda's adult website (why she does it)
- 14:06 - :48 15. Stern's explanation of rules to Amanda (she gets two minutes); as the audience listens, they can vote for her on the station's website; "Is she highly motivated" to win a date with Tabitha Stevens?; she's nervous
- 14:49 - 15:46 16. Times starts; Amanda tells Stevens why she should pick her
- 15:47 - 16:48 17. Kissing, touching, fondling between Amanda and Stevens eventually occurs (less talking); Stern comments on all of this and provokes some more physical interactions to occur between them
- 16:49 - 17:30 18. Time runs out; Amanda gets up and stands aside; Dell 'Abate: "Amanda's woozy"; various comments from Stern and crew; clips of upcoming segment; (end segment)
(commercial break)
- 20:11 - 21:24 19. (Next segment) contestant number two, Angela, introduces herself and describes why she wants to have a lesbian experience with Stevens (before entering studio)
- 21:25 - 22:20 20. Stern further describes Angela's background when she enters studio; she claims to be bisexual (she's had four or five lesbian

- experiences); Stevens interrupts expressing her excitement (also, Angela and her briefly touch each other)
- 22:21 - :46 21. Stern continues description of Angela: her “ideal” date with Stevens (feed her sushi, various sexual acts, use a dildo), born in Russia, married 14 years, one 10-year old son (doesn’t know about this or her bisexual experiences)
- 22:47 - 23:00 22. Stern explains contest to her: she gets two minutes, and she has to convince the audience to pick her
- 23:01 - :37 23. Angela’s two minutes start; she tells Stevens why she should be chosen (fantasy of feeding Tabitha sushi and describes what they would do)
- 23:38 - 24:37 24. Kissing, touching, fondling between Angela and Stevens eventually occurs (less talking); Stern comments on all of this and provokes some more physical interactions to occur between them; clip of upcoming segment; (end segment)
(commercial break)
- 28:01 - :14 25. (Next segment) Angela and Stevens are still groping each other; there’s ten seconds left on the clock, then time runs out
- 28:15 - :22 26. Stern: the girls are “just busy having sex with Tabitha on the couch” and not talking; Dell’ Abate: “But that’s not enough”
- 28:23 - :32 27. Audience can vote on K-Rock dot com for any contestant; Stern: “This is very sexy to me”
- 28:33 - :39 28. Quivers: “This is the strangest ‘Dial-A-Date’” she’s ever seen, wonders if audience is enjoying it; Artie Lang: “Screw the audience”
- 28:40 - :49 29. Dell’ Abate: Tabitha is “very aggressive” like a man (she’s not hesitant in touching the women)
- 28:50 - 29:17 30. Brief discussion: “Out of the first two contestants, who would Stevens choose?”; Stevens doesn’t want to “tear up” the first one (Amanda) who’s never experienced another woman, but Stevens wants to introduce it to her
- 29:18 - :48 31. (end of show) video clips of part two played (third and fourth contestants); end logo

Total Show Segment Time: 1232 seconds; 20 mins., 32 secs.

Commercial Breaks: Three (3) - 164 secs.; first one (2 mins. 44 secs.), 161 secs.; second one (2 mins., 41 secs.), 204 secs.; third one (3 mins, 24 secs.); 529 secs. total (8 mins., 49 secs.)

Content

Stern Show on E! Entertainment Network: March 13, 2003

Main Focus of Show: Contest: “Lesbian Dial-A-Date” (porn star, Tabitha Stevens, is offering to have sex with one of Stern’s female listeners)

1. Background music; video logo of “Lesbian Dial-A-Date” shown briefly
Stern shown (introductory clip): “Tabitha Stevens is a porn star. She’s been on the show many times. She is offering to have sex with one of our female listeners”;
Video clip of show played; Stern video logo played (Stern swirling around standing; effects all around him)
Tabitha Stevens on camera (before show starts) explains she’s playing “Lesbian Dial-A-Date” where four female contestants will compete for her; she says it’s been a “whole year” since she’s been with a girl, so she’s really excited; she undresses herself quickly and says, “I’m horny!”; then she explains if you’re going to have a “Lesbian Dial-A-Date, you have to be naked.” Besides she “paid a lot” for her “boobs” and she wants to show them (she laughs and squeezes her breasts); finally she says, “let’s go.”
2. (cut to Stern in studio) Stern (repeats Stevens’ last words): “Let’s go” tells crew to bring in Tabitha Stevens; “Dial-A-Date” logo played with music;
Stern says (criticizing himself and crew) “let’s have some fun... what’s a matter with us, what are we doing?” (while logo is rolling)....; repeat of introduction played- (introduction of Stevens) Stern: “Tabitha Stevens is a porn star. She’s been on the show many times. She is offering to have sex with one of our female listeners.”
3. Outside video cameras show Stevens walking into the studio naked talking into camera; she says she’s ready because she’s a porno star; as she enters studio she says, “Don’t show my butt” (and repeats); camera focuses in on her butt (which is blurred along with the rest of her body)
Stern (as Stevens walks in naked): “What’s that all about?”; Quivers (clarifies/expands) says she’s dressed properly for the show
Stern doesn’t believe it; Quivers: “Oh my goodness!”

4. Stern repeatedly compliments her looks and body; he says she looks “better than ever” and she’s, “thin, lean...big boobs” (crew is mumbling and laughing in awe) Stern repeats again, that she walked in naked and that no one’s ever done that; Stevens replies, “get out.”
Quivers (clarifies point): “No, you’re the first.”
5. Again Stern compliments her looks; Stevens says she hopes she doesn’t leave any *BLEEP* (effect) spots on the couch; Stern says to put a towel down and “Don’t stain my couch.” Artie Lang (Stern sidekick who replaced Jackie Martling) comments (continuing quip) on how Stevens and Don King are the only ones to ever walk on the show naked.
6. Stern, Quivers, and Stevens discuss her fake breasts and how good of a breast job she had; Stern compliments her face, body, etc. again.
Stern talks about how she had Botox done to her face (repeats); Quivers says she looks completely different; Stern asks why she’s getting Botox because she doesn’t have a wrinkle on her;
Dell’ Abate joins in conversation and says if she “irons out” her whole face, she’ll look odd; she should have a wrinkle or two; Stern says “no that’s what chicks do now”;
Stevens says she’s turning 33 and needs it.
7. Again Stern mentions she got Botox already; Stevens says she knows 22 year-olds who’ve gotten it done; Stern says 5-year olds have wrinkles, maybe they should start with them; Quivers says (expanding Stern’s idea), “let’s start shooting them up”
8. Again Stern says she looks “awesome” and asks if she works out; Steven says she hasn’t for 7 years; Stern asks if she doesn’t eat; Stevens says she does; Stern says she’s just lucky; Stevens agrees, and says she has a high metabolism.
9. Again Stern comments on her “boob job” saying “what’s with that boob job? It’s perfect...” ; he goes on saying they’re not too big. they’re not too small, and they look real; Quivers clarifies saying they were too big, but this is now the right size; Stevens repeats saying “ya, these are the right size.”
10. Stern (moving conversation along but still discussing her breasts) asks if they (her breasts) feel real; Stevens asks if he wants to feel them; with a slight hesitation, Stern says, “...sure, why not”; Stern asks her to come over there so he can feel them; then he says (repeating) “because, they look good.” (Stevens starts walking over to him); Quivers adds (clarifying) “they look perfect. They look like the breasts that every girl wants.”
-Stern mentions that a lot of “chicks” come in (the studio), and he can see the implants...Stevens goes up to Stern, he turns to her and says. “...give me a little squeeze”; Stern squeezes her breasts (horn sound effects in background) briefly and says they feel real; then he tells her to “give a shout out” for the doctor who did them;

she says the doctor's name (who's from LA) Stern again (repeating) mentions the doctor did a good job; Quivers says, "he's an artist."

11. Stevens asks Artie Lang if he wants to touch them; Stern repeats her) and tells Lang to touch them; momentarily bewildered, Lang says, "of course"; Stern repeats: "Artie, touch them."

She walks over to Lang; Stern says, "this is a great day"; Lang touches (horn sound effect again); Stern says, "Right? they feel normal." Lang says (repeating Stern's comment), "they feel like real breasts."

Quivers says (clarifying to everyone in studio) she (Stevens) is offering her breasts to everyone after Stevens offers other crew members to touch them; Stern asks some other crew members if they want to touch them (Benjy Bronk - another writer, then Fred Norris)

12. Again Stern repeats that this is a "great show"; After the two guys touch them, Stevens asks, "Where's Robin?"

Stern asks Robin to touch them; Quivers says, "No, thanks..." (Dell' Abate talks over Stern egging her on as well and says, "she would know [if the breasts were fake]")...Quivers says she's "never touched an implant, and [she] doesn't want to."

Stern (chiding Quivers) says she's "such a prude" (more voices talking over each other); Lang says, "God, this beats working in an office"; Quivers (talking in background) says "that's all right...they look wonderful."

13. Stern asks if Gary has touched them then asks him to touch them after Gary said he hadn't.

Stern tells her to go over to Gary so he can touch them; Dell' Abate says he's just going to "lift them and poke them a little"; Quivers repeats him: "Lift them and poke them?"

Dell' Abate says they are "unbelievable."

14. Stern says (reiterating the fact that Stevens is naked) not everyone can walk around here naked like that.

Quivers (repeating again) says she looks wonderful.

15. Stevens jokes about touching Dell' Abate's teeth (because they have similar looking teeth); Dell' Abate tells her to sit down (mildly, but jokingly, annoyed)

Stern asks (repeating inquiry) "what about her teeth?"; Quivers answers, "she wants to touch teeth." (Dell' Abate cuts over her); Dell' Abate says Stevens is always "mocking" his teeth...(Stern cuts him off)

16. Stern (moves topic along) inquires about a teeth operation he heard Stevens was going to have (to shorten her teeth); he also tells her to "sit down."

Stern, Stevens, Quivers, and Dell' Abate discuss the teeth operation she was going to have; she said it would take six weeks...

17. Stern (switching topics again and repeating earlier discussion) compliments her again saying all the surgery she had paid off because she “looks good.”
Quivers (clarifying and expanding) asks if she ever had any liposuction; Stevens first says, “no” then remembers she did; she describes how she had some fat taken from her hip and placed in her cheeks so they wouldn’t look so “gaunt.”

18. Stern says, “Right, ya” then (moving conversation along) mentions that she looks “Sheryl Crow-like” (video clip of Sheryl Crow shown); Stevens says, “you guys always say that.”

19. Dell’ Abate cuts over and says (switching topics), “and you know what’s going on with her also...”; Stern says, “What?”; Dell’ Abate repeats, “you know what’s going on with her now also?” Then he says that she’s “totally single...”; Stevens repeats that she’s single;
Stern asks why she broke up then (answering his own question) says he heard the guy didn’t want her doing porn; Quivers (clarifying) asks, “Is that right? He knew what you did.”; Lang (repeating earlier comment Stern made about Quivers being a “prude”):
“What, is he a prude?”

20. Dell’ Abate says she hadn’t worked in a year; Stevens says, “Ya”; Stevens replies that he was so nice; he wanted to start a family but she wasn’t ready yet.
Stern clarifies: “...You need to have sex with more girls and guys.”
Stevens: “Ya!” (animated)
Quivers (expanding inquiry) asks why Stevens keeps dating guys who don’t want her to have sex.
Stevens: “I don’t know”; She goes on to explain that the guys “come off” like they don’t mind...then six months later they start getting jealous and upset asking her all kinds of questions (she gives examples).

21. Stern asks if she brought home girls for him; Stevens said, “No”; he didn’t like anyone else touching her.
Stern says (clarifying), “well...he loved you”; Stevens says, “No, he did...”and she “appreciated” that, but she’s just “not ready...”
(Stern finishes her thought and repeats her) Stern: “...you’re not ready to give up everybody else.”; Stevens says it’s not just that; she’s not “ready to give up me.”
Stern (repeating earlier discussion topics): “You love the attention...(stumbling)...you like being naked. You love having sex on film”; Stevens agrees with Stern’s statements.

22. Stern (repeating again): “I love that you’re naked...I love that I’m interviewing her naked.”
Quivers (expanding and clarifying Stern’s statement): “...and she doesn’t even appear (cuts herself off)...you know, she doesn’t act like she’s naked.”
(end of segment; video clip of next segment played)

-commercial break-

23. Stern explains “The game” thoroughly; he says that Stevens is going to have sex with one of his female listeners (repeating this from the introduction); Stern then reads a list that Stevens gave Sterns which contains her “rules”- what she is looking for (attractive, good personality, clean, etc.) and what she will do (Stern reads from the list various sex acts she wants to perform such as showering together, oil rub, spanking, using fingers, and oral sex [possibly]); Before Stern reads this list, he tells Stevens (complimenting her again): “...I love you’re attitude, I really do.”

24. As Stern mentions (while reading the list) that Stevens wants to “inspect their privates”; Quivers repeats and clarifies: “Really? She wants to inspect?”; When Stern reads the part about Stevens possibility of performing oral sex, Quivers says (again clarifying), “It could happen”; Stevens confirms; After Stern reads the list, he says, “All right, fair enough” (this occurs also before Quivers last response).

25. Stern explains how the contest works: Stevens has four women to choose from. They will be brought in one at a time. As Stevens is “sitting on the couch naked” the women will have two minutes to “hit on”/seduce Stevens (do “whatever it takes” to get her). Stevens can tell them who she prefers, but “America will vote” who she goes out with; Stevens says, “OK” and that she understands.
Stern: “Fair Enough” (repeated from earlier); Stevens says, “you know me...I’m cool”
Stern (repeating): “All right, you’re a cool chick.”

26. Dell’ Abate asks when he should “start the clock”; Sterns says not yet, they got to meet their first contestant, Amanda
“Dial-A-Date” Logo shown; The name, Amanda, is pictured on screen, and Amanda is shown outside of studio describing herself and why she wants to play - she’s never been with a woman before, and she wants Tabitha to show her what it’s all about; she’s very nervous; she’s very eager because she’s wanted to do this for a long time. (she walks into the studio)

27. Stern repeats: “Amanda...has never had sex with a woman.”
Quivers: “Really?”; Stern says he thinks he’s seen Amanda somewhere before; Stevens says (jokingly), “she was in one of my movies...”; Quivers laughs
Stern (repeating Stevens joke comment) : “Were you in one of the movies? (he’s told, “No”)...No, OK.”
(reading from paper) Stern says that she’s always wanted to be with another woman, but she’s too shy to approach women; she fantasizes about Tabitha “performing oral” on her...

28. Stern continues describing Amanda’s background: She has an Internet porn site with her husband; She’s never had sex with anyone else in her life; Quivers (repeating and clarifying) says, “Ever in your life?; Amanda confirms; Quivers says, “wow!”

Stern asks how old she is (33); she says she's been married 12 years, has two kids -- ages 4 and 10, and (this "blew [his] mind") her 10-year old daughter is aware of her porn site, and Amanda asked her for permission to come on the show.

Stern (repeating): "...How do you say to a 10-year old, A) I have a porn site, and B) I'm going to go on and try to have sex with another woman?"; Amanda explains that she didn't tell her daughter she had a porn site, but she just, does something adult on the Internet.

Stern (continuing inquisition): "Uh huh, and you wouldn't let her see it, would you?"

Amanda: "No"

Stern: "...and, will you stop doing it at a certain point so she won't be embarrassed?"

Amanda: "No"

Stern clarifies she's not ashamed of what she does; Amanda confirms; Stern continues his inquiry into her daughter and why she's coming here to win a date with Tabitha Stevens; Amanda explains she didn't tell her daughter why she's coming here; Quivers clarifies, "you give here headlines, not stories."

29. Dell' Abate inquires if she does "the website for the money or the thrill." she explains she doesn't make a lot of money so she does it for the thrill.

Stern asks (expanding Dell' Abate's question) how much she can make "having sex with her husband on the Internet." (pause; Amanda thinks about it, but doesn't respond)

Stern (trying to finish her thought): "100 bucks a week, two hundred bucks?"

Amanda says about \$200 a week; Stern says she's really doing it because she likes having people watch her have sex;

Quivers clarifies: "so that's what she's been doing on the Internet."

30. Stern begins explaining the rules to her; he's giving her two minutes as the audience listens; They can vote for her on the station's website: KRockradio.com, if they like Amanda; Stern (repeating from earlier) reminds Amanda that she's got two minutes to do whatever she can to "get the date."

31. Again Stern (repeating and reminding everyone) mentions that Stevens is "sitting there naked"; he asks if Amanda is attracted to her and does she think she's beautiful; Amanda confirms; Stern asks her if she wants the date and is she "highly motivated"; Amanda says she's very nervous; Stevens says, "she is, I can tell";

Stern repeats, "she's nervous."

Stern says he sees Tabitha touching Amanda's arm so physical contact is okay.

32. Stern counts off, "3, 2, 1 go!" The times starts; Amanda begins explaining why Stevens should pick her - she's nervous, shy, fantasizes about women, etc.; She also compliments Steven's beauty, etc....

eventually, after talking for a little bit; they start kissing;

33. Stern (whispering, makes comments describing what's happening; repeats himself) says, "Wow, they're kissing...they're making out, they're making out a little bit...not a little bit, a lot; they're tonguing each other...Robin (she asks, "what?") this is very romantic, come over here..."(mild chuckles in background); they finish; Stevens says she enjoyed Amanda's mouth very much (she's getting flustered)...they continue, Tabitha starts touching Amanda;

Stern (further describing what's happening): "She's touching... the most intimate of areas..." (honking effects in background)

Stern (provoking a response): "Why don't you touch Tabitha?"; Amanda touches Tabitha; Stern chuckles; Quivers (bewildered) says, "Oh my goodness...Dial-A-Date was never like this..."time runs out.

34. Amanda gets up and stands aside; Dell' Abate says, "Amanda's woozy"; Artie Lang cuts in saying, "can someone get me a towel"; Quivers asks if Amanda's going to stand there and watch the other contestants compete (no response).

35. Stern (repeating) describes what just happened: "They were touching (he stumbles over his words) each other, kissing...Is she someone you'd be interested in?"

Stevens: "Oh ya"; Stern: "All right."

(cut to video logo and clip of next segment - the next contestant)

-commercial break-

36. Stern introduces contestant number two, Angela; Dial-A-Date logo shown, name "Angela" on screen; Angela, outside studio, explains why she wants a date with Tabitha Stevens-- she's seen a lot of her movies and now would like to get together and have sex with her...she describes what makes her "hot"; Angela explains she's had experience before and has a soft touch; she describes some sexual things she'd like to do to Tabitha Stevens.

37. Angela comes in studio; Stern introduces her and mentions she looks "conservative" and then that she claims to be bisexual.

Stern continues describing Angela's background: She's had four or five lesbian experiences; her first encounter was at 24; her husband placed an ad to find a female...he inquires about her background and what she would do on a date with Stevens.

Stern continues for a few more moments (they touch each other briefly during this until Stern and Quivers tell them to wait): "Angela has been married 14 years; she has a 10-year old son (who doesn't know what she does); she enjoys sex acts involving "the dildo..."

38. Stern explains he's going to give her two minutes, and she has to convince the audience, not Tabitha, that she is a "hot chick" and that she has "a lot to say" (Stern repeats three times that it's the "audience" that she has to convince).

39. Angela's two minutes start, and she explains why she should be chosen: She has a fantasy of feeding Tabitha sushi and describes what they would do.

They eventually start touching each other;

Stern describes the scenario to his listeners (repeats himself): "Oh you're taking...Angela is taking her top off. Remember girls, there are only two minutes; keep talking Angela. You want to..."(cut off by Stevens); Stevens says, "nice...can I put my *BLEEP* (effect) on your breasts?" (chuckles and mild laughter; sound affect)

40. Quivers (commenting): "...You're getting a little too talky."

Stern: "Now say something Angela, you only have two minutes."

They continue fondling each other as Angela describes her "soft touches" again;

Stern asks (provoking a response), "you want to kiss each other? Is that what's going on here?"; Stevens (following Stern's suggestion) asks if Angela wants to kiss; Angela confirms, and they begin kissing (laughter in background) Stern says, "Wow!".....

Stevens touches Angela's privates, and says she's *BLEEP*(mild commotion in studio).

Stern (repeating): "Whoa, whoa, whoa, watch your language, watch your language."

Stern (repeating what he said with contestant number one): "She's touching her (pause) most intimate of areas."

(cut to logo, then video clip of next segment)

-commercial break-

41. There's ten seconds left on the clock; Stern (reiterating from earlier) tells Angela to say something to Stevens; Angela says she wants to make love to Stevens the whole day...

42. Time is up; Stern says that the girls are "just busy having sex with Tabitha on the couch."; Quivers (cutting in; clarifying), "...oh ya, they're not talking."; Dell' Abate cuts in (clarifying more): "but it's not enough." (credits start rolling)

Stern tells his audience to vote on K-Rock dot com for any contestant (after hearing all four).

43. Stern: "This is very sexy to me." (various voices, slight laughter in background);

Quivers: "This is the strangest 'Dial-A-Date' I've ever seen; Stern: "I'm fully aroused." (voices talking over each other)

44. Quivers: "I don't know if the audience is enjoying it." (laughing) Dell' Abate (cutting in) "...you know what's interesting about this..."(cut off); Stern (repeating Quivers' comment): "I'm enjoying it"; (Dell' Abate still trying to talk); Lang (cuts in; repeating): "Screw the audience." (laughing)

Dell' Abate (finishing his thoughts): "Tabitha is like a man in the sense that she's very aggressive, and whereas a guy would be hesitant to stick his hands in places, she has no problem whatsoever."

45. Stern asks out of the first two contestants, Amanda and Angela, who would Stevens choose; Stevens says, "This is tough..."; Stern clarifies: "Amanda was girl number one; Angela was girl number two."

Stevens: (referring to Amanda): "I don't want to tear her up (laughs)...because she hasn't been torn up yet."

Stern: "What the hell you talking about?" (Dell' Abate starts responding but is cut off by Quivers)

Quivers (clarifying): "She means this would be her first."

Stern (expanding/clarifying): "...And so you would introduce her to it (Stevens says, "ya") because she's never done it before (again Stevens says, "ya") all right, OK."

(end segment)

**Logo rolls (revolving Stern) with words, "Tomorrow"; video clips of tomorrow's show, part two, played; shows third contestant kissing Tabitha Stevens with Stern commenting, "the girls are kissing..." (other comments made); then video clip of fourth contestant shown with Stevens taking her clothes off and more commenting from crew

**end logo and show

Repetition

Stern Show on E! Entertainment Network: March 13, 2003

A) Repetition Between Others

1) Stern: "What's with that boob job? It's *perfect...they're not too big. they're not too small, and they look real.*"

Quivers: "*They were too big, but this is now the right size.*"

Stevens: "*Ya, these are the right size.*"

Stern: "Do they *feel* real?; Stevens asks if he wants to *feel them*;

Stern: "Sure, why not...come over here so I can *feel them* because, *they look good.*"

(Stevens starts walking over to him) Quivers: "*they look perfect. They look like the breasts that every girl wants.*"

2) Stevens asks Artie Lang if he wants "*to touch them*"; Stern tells Lang *to touch them*; Lang: "Of course"

Stern: "Artie, *touch them.*"

Stern tells her to go over to Gary so he can *touch them*

Dell' Abate: "I'm just going to *lift them and poke them a little.*"

Quivers: "*Lift them and poke them?*"

3) Stevens jokes about touching Dell' Abate's *teeth* (because they have similar looking teeth);

Dell' Abate: "*Sit down.*"

Stern: "What about her *teeth*?"

Quivers: "She wants to touch *teeth*."

Dell' Abate: "Tabitha is always mocking my *teeth*."

Stern inquires about a *teeth* operation he heard Stevens was going to have (to shorten her teeth); he also tells her to "*sit down*."

4) Stern mentions (while reading a list of Steven's rules for the contest) that Stevens wants to "*inspect their privates*."

Quivers: "Really? *She wants to inspect*?"

5) Stern says he thinks he's seen Amanda (first contestant) somewhere before;

Stevens (jokingly): "She was in *one of my movies*."

Stern: "Were you in *one of the movies*? (he's told, "No")...No, OK."

6) Stern describes Amanda's background; he mentions she's "*never had sex* with anyone else *in her life*";

Quivers: "*Ever in your life*?; Amanda confirms;

Quivers: "Wow!"

7) Stern asks her if she wants the date and if she is "highly motivated";

Amanda: "I'm *very nervous*."

Stevens: "*She is*, I can tell";

Stern: "*She's nervous*."

8) Quivers: "I don't know if *the audience is enjoying it*."

Dell' Abate: "You know what's interesting about this..."

Stern: "I'm *enjoying it*"; (Dell' Abate still trying to talk);

Lang: "Screw *the audience*."

B) Repetition of Oneself

1) Dell' Abate: "...and you know what's going on with her also..."

Stern: "What?"

Dell' Abate: "You know what's going on with her now also?...she's "totally single."

2) Stern (to Stevens): "*You love the attention...you like being naked. You love having sex on film*"; Stevens agrees with Stern's statements;

Stern: "*I love that you're naked...I love that I'm interviewing her naked*."

3) Quivers: "...and *she doesn't* even appear...you know, *she doesn't* act like she's naked."

4) Stern (finishes reading Steven's list of her rules for the contest): "*All right, fair enough*"; Stern explains how the contest works: Stevens has four women to choose from. They will be brought in one at a time. As Stevens is "sitting on the couch naked" the women will have two minutes to "hit on"/seduce Stevens (do "whatever it takes" to get her). Stevens can tell them who she prefers, but "America will vote" who she goes out with; Stevens says, "OK" and that she understands.

Stern: "*Fair enough*"

Stevens: "You know me...I'm *cool*."

Stern: "*All right, you're a cool chick.*"

C) Deferred or Prolonged Repetition

1) Introduction repeated (introduces porn star, Tabitha Stevens who is participating in "Lesbian-Dial-A-Date" in which she will have sex with a female listener)

2) Tabitha Stevens walking on the show naked

3) Tabitha Stevens appearance (her attractiveness, "boob job", Botox surgery, etc)

4) "what a prude" comment

5) "Dial-A-Date" contest rules and voting process

6) Stern's comments about the "Dial-A-Date" contestants and how they are "making out" and "touching the most intimate of areas"