

[REDACTED]
Topeka, Kansas 66614-4174
September 15, 1993

Brian Lamb, C-SPAN
444 No. Capitol St NW, Suite 412
Washington DC 20001

Dear Mr. Lamb:

002594 SEP2193

Re: Rush Limbaugh
From: one of the pack of hyenas (Per Hendrik Hertzberg)
Word for the day: Whoa mamma! Stay up! (I love it!)

I admire you on C-SPAN! You're wonderful! (I love it when you smile!)
HOW GRATEFUL I AM FOR C-SPAN!

There are two places where I get FACTS THAT ARE IGNORED AND DISTORTED BY THE
MAJOR MEDIA: C-SPAN AND RUSH LIMBAUGH!

When I first heard Rush, I was ecstatic: Finally someone in the media was
saying - right out in public, RIGHT OUT IN THE OPEN! - what I knew to be true
and what I believed. I was delighted and became an addicted ditto-head!

I listen to Rush for facts ignored or distorted by the lying liberal left
major media. [Lie: 1: to make an untrue statement with intent to deceive 2:
to create a false or misleading impression. WEBSTER.]

There would be no need for Rush if the major media were correctly doing it's
job: telling the truth, the whole truth, and nothing but the truth about all
sides of all issues!

A good example of media bias is shown in the three enclosed articles reporting
on Late Night Shows: not one mention of Rush!

Additional examples of media disinformation are found in the enclosed two
letters which I wrote, one on July 13, 1987, before Rush was on national
radio, and the second one February 27, 1991! Both letters give many examples
of media distortion of news.

Again, thanks for being on C-SPAN!

[REDACTED] "A Rush robot!"

P.S. I 'm a college graduate. I read three or four daily and two or three
weekly newspapers and eight or ten weekly or monthly news magazines, plus
various newsletters,... AND I WATCH A LOT OF C-SPAN. I'm no puppet! Nobody
pushes my button!

It's exciting to me to see Americans getting interested and involved in what's
going on in our country! For the first time in a long time, the media and
Congress are finding themselves accountable to the voters! Hip, Hip, Hooray!

Copy: Rush Limbaugh

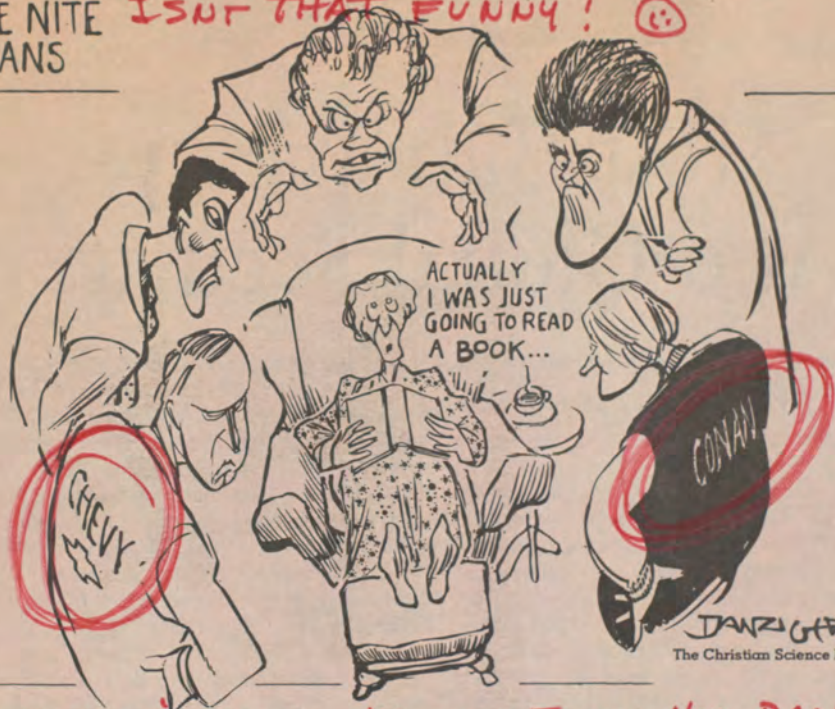
THEY HAD TO WRITE THEIR NAMES ON THEIR
BACKS TO IDENTIFY THEM!
THE CHRISTIAN SCIENCE MONITOR

Monday, August 30, 1993

OTHERWISE PEOPLE MIGHT NOT KNOW WHO THEY WERE!

LATE NITE
PLANS

ISN'T THAT FUNNY!



The Christian Science Monitor

RUSH WOULDN'T NEED HIS NAME ON HIS BACK!

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OPINION/ESSAYS

Test-Ban Treaty And Global Security

By Leonard S. Spector

WITH President Clinton's decision in July to extend the current US halt on nuclear testing, prospects for a permanent, global ban on nuclear testing look more promising today than they have for more than a decade. Three other nuclear powers, France, Britain, and Russia, also have declared a temporary moratorium on tests. Washington has begun consultations with these nations and with the fifth declared nuclear-weapon state, China, on starting five-way talks for

Israel, and Pakistan rely on atomic weapons of the types used on Hiroshima and Nagasaki. None has yet developed far more destructive thermonuclear ("hydrogen") weapons, which would require full-scale tests. Moreover, while Israel apparently possesses atomic warheads for its missiles, India and Pakistan have not yet developed them. Progress toward this goal could be retarded, perhaps considerably, if full-scale nuclear tests were precluded.

Second, a CTBT could constrain states like North Korea, Iran, Iraq, and Libya that aspire to nuclear weapons. Some CTBT opponents argue that, like Israel and Pakistan, these states would not need to conduct tests to develop rudimentary atomic



THE LATE-NIGHT LINEUP AT A GLANCE

	Jay Leno	David Letterman	Chevy Chase	Conan O'Brien	Arsenio Hall
Home Base	NBC Studios in Burbank	The Ed Sullivan Theater, N.Y.	The Chevy Chase Theatre, Hollywood	Studio 6A, Rockefeller Center, N.Y.	Paramount Studios, Melrose Ave., L.A.
Who'll Watch	Middle-aged middle America	Baby boomers on the coasts	Young suburbanites	The college crowd	City kids
Audience Size (Projected)	3.8 million homes	3.4 million homes	2.8 million homes	2.1 million homes	2 million homes
Who Makes What	\$3 million	\$14-16 million	Unknown	\$1 million-plus	\$12-20 million
Comic Style	Jokes, jokes, jokes	Sarcasm	Wisecracks and pratfalls	Good-natured whimsy	Let's party!
Strengths	Still the top show-case for Tinseltown's A-list. Monologue jokes get retold at every office water cooler.	Dave makes viewers part of the "in" crowd who laugh at life's nerds. Inspired, topical comedy.	Smug irreverence should enliven interviews. Also expect sketches and "News Update" satires.	Look for a younger attitude with cutting-edge performers and regulars from <i>Saturday Night Live</i> .	Show runs on Hall's energy and ability to land superstars such as Eddie Murphy, Madonna, and Bill Clinton on sax.
Weaknesses	Jay could look stuffy and predictable next to his freewheeling rivals if he doesn't loosen up and just be himself.	Dave's oh-so-hip jadedness could be a turnoff to the larger 11:35 audience—but core fans may rebel if he changes too much.	Will appear old-hat if he just reprises his "Fletch" movie character. And viewers who tune in at 11 may defect at 11:35.	Has scant experience handling the basic chores of performing and interviewing. Can't survive on cleverness alone.	Ratings have already slipped. Could lose a third of his remaining audience and important guests to new challengers.
The Buzz	After the bruising fight for <i>The Tonight Show</i> , Jay seems overly cautious and eager to please. Has strong station support but may be vulnerable.	Energized by the move to CBS, he has a clear vision for his show—and a network that supports him. Everyone expects Dave to be hot.	Chevy's popularity—and his show's early start—make him a contender. But can the movie star adapt to the daily grind of late-night TV?	A complete mystery—and his show's a) a phenomenon and the comic voice of a new generation, or b) a nice guy who's in over his head.	Many CBS and Fox stations pushed him aside to make room for Letterman and Chase. Hall's best hope: Hang in long enough for someone else to fail first.

than will Leno and Arsenio," says Ted Koppel, the venerable anchor of ABC's *Nightline*. "The universe remains the same—it's just that there's a new planet orbiting."

Koppel, comfortably above the fray of the late-night laughmeisters, has no competition on the serious side of the yawntime listings. Reinvented over the past two years as a mixed bag of features, documentaries, and the familiar three-suits-and-a-topic programs, his 13-year-old *Nightline* has been riding high in the ratings, often beating out *Tonight* in the viewership wars.

"There are days when I swear that I wouldn't watch *Nightline* if I were at home," chuckles Koppel, tooling along in his red 1982 Mercedes sports car, traveling to an interview with illegal immigrants in a jail outside Washington, D.C. "And yet there are four-and-a-half million people who watch faithfully and, by God, I love every one of them!"

The king of late-night news protesteth too much. Under new executive producer Tom Bettag, *Nightline* has recovered



from a bad case of the borings that hit around the time of its 10th birthday. Bettag and Koppel have partially redesigned the show as a long-form documentary and investigative program that thinks nothing of running a two-part series on Ross Perot's finances or an arty black-and-white special on life in a drug-ridden Jersey City project. It covered the Flood of '93 with "Voices of the Mississippi," a lyrical reminiscence that included voice-overs by Garrison Keillor, a black blues singer, and a riverboat pilot.

And then there are the days when there's news—big news. These are the moments when the "old" *Nightline* shines—and grabs viewers.

In 1916 a German immigrant named Adolph Weinman designed two U.S. coins which reflected the new American spirit. These coins – the "Mercury" Dime and the Liberty Walking Half Dollar – were so beautiful they instantly became Collector Favorites!

Giant Savings

You can now own BOTH of these and save the price of illustration approval – offer – great!



Mercury Dime & Liberty Walking Half Dollar

Regularly \$10.95Now

Send coupon with payment to:

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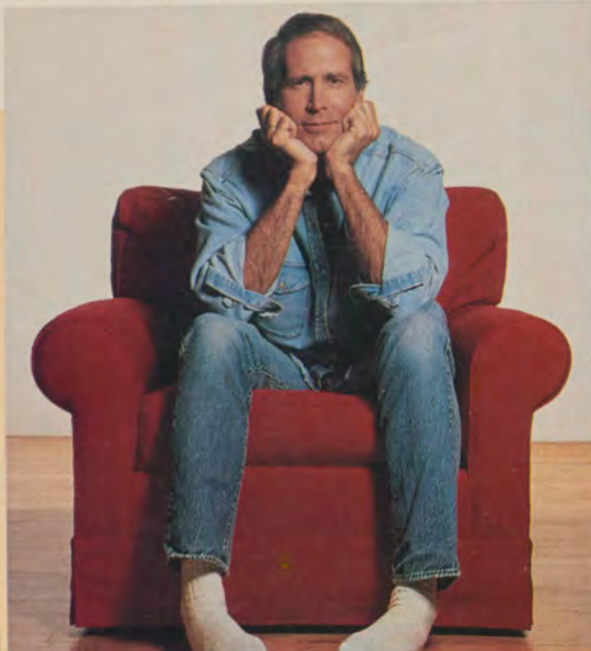
driven perfectionist who controls virtually every detail of his show. "There's more tension than any place I've ever worked," says an ex-staffer. Letterman rejects reams of material submitted by his team of a dozen writers, and he crosses off potential guests by the score. "We'd hand in a list of 50 guests, and he'd say no to 48," says a frustrated former booker. He is also

notoriously moody and has last-minute pangs of self-doubt. "In the makeup room five minutes before the show," says head writer Rob Burnett, "Dave will suddenly say, 'This bit is not going to work.' Sometimes he needs to be almost pushed in front of the camera." After the show, he typically replays the videotape and broods about mistakes or bits that misfired.

"He's incredibly insecure and very self-torturing," says Merrill

Markoe, his former girlfriend, who helped create *Late Night*, devised such popular bits as Stupid Pet Tricks and wrote for the show until 1986. "He doesn't ever reward himself for a job well done. He always feels that he screwed up. In fact, in all the years I knew him, I never once heard him say he thought something went pretty well. The most he ever gives himself is remarks like, 'Well, I guess that stuck to the tape.'"

Markoe and Letterman split up five years ago and no longer speak. Letterman expresses no bitterness and praises Mar-



I'm On at 11 and You're Not: Chevy Chase returns to late night, but will the old SNL land shark become a talk-show dinosaur?

GWENDOLEN GATES—OUTLINE

really lose?" he asks. "It's not like people go home broke and beaten. Everybody comes out of this a millionaire."

The latest plutocrat is O'Brien, 30, whose new show—he calls it *Late Night with Question Mark*—is racing against the clock to invent itself. All right, sauntering against the clock. In Rockefeller Center, young creative types lounge about in pull-overs and shorts. It might be downtime at the frat house; no one displays the panic expected of kids who must start, on Sept. 13, manufacturing five fresh hours of TV each week.

This *esprit de cool* comes from the host: *Harvard Lampoon* ex-president, writer-producer for television's best show (*The Simpsons*), scion of a tony Boston family (he could do my-father-the-doctor, my-mother-the-lawyer jokes, but won't). And, now, the star of *Late Night* after David Letterman. "I'd be an arrogant fool if I didn't get nervous," O'Brien says. "What calms me, I guess, is that there are a million things I can't do but I have a core belief in myself that this is something I can do."

Can do? Just ask his friends and colleagues. Mike Reiss, an executive producer of *The Simpsons*, recalls that "we'd be working on rewrites, 16-hour days, with sweaty men glowering at each other. And Conan would always entertain us; he was the comedy writers' comedian. I'd call him the '90s Steve Allen: smart, funny and very likable, with a more modern sensibility." The key is likability—that elusive, soft-core charisma. Has Conan got it? "He doesn't have the sardonic glibness of Letterman," says Betsy Frank, a senior vice president at advertising giant Saatchi & Saatchi, "which a lot of people like but probably a lot more people find a bit tiring. Conan has a

Late Night with Just About Everybody—

By RICHARD CORLISS

ON A HUGE BILLBOARD, JAY LENO'S BATTERING-RAM jaw juts out over Broadway. AMERICA IS STANDING UP FOR JAY, the sign says. Maybe NBC hopes the nation's insomniacs will take a loyalty oath to keep watching the *Tonight Show* and repel alien threats from David Letterman on CBS and Chevy Chase on Fox. So who's standing up for these guys? Bosses?

The late-night drawling room has never been so crowded: Jay, Dave and Chevy competing for viewers with Arsenio Hall and Conan O'Brien, Dave's NBC replacement in the late-late slot. The new guys are joining a high-stakes poker game where Rick Dees, Joan Rivers, Pat Sajak, Dennis Miller, Ron Reagan and Whoopi Goldberg have played and, expensively, folded. Arsenio's audience—his rainbow coalition of young viewers, a high proportion of them women—has slumped recently, and will slip further when his syndicated show is bumped toward dawn on many CBS and Fox affiliates.

So lots is at stake around midnight, the usual nine digits of ad-revenue dollars and the hosts' fertile, fretful egos. But, as Leno acknowledges, the free world will survive. "Does anyone

EXCEPT RUSH



BONNIE SCHIFFMAN—ONYX

Things That Make Him Go Hmmm: Arsenio Hall's show is getting bumped into later-than-late night by Dave and Chevy.



Waiting for the Break: At his Los Angeles home in late 1979, just before getting his own morning show on NBC. It was canceled after only four months, leaving Letterman shaken and depressed.



Dave's World: With guest Jack Hanna of the Columbus Zoo on a 1987 segment of *Late Night*.

hood for his snoopy cameras to roam around in. "You can leave the stage, go down three or four steps, open the door, and you're right on 53rd Street," says Letterman. "I can scream every night at *Miss Saigon*. I can literally holler at her. I can make enough noise on our sidewalk to disrupt their show every night."

A few other changes are being planned. Shaffer has added two more members to the band, renamed it the CBS Orchestra and rescored the bluesy theme song to give it "more pizzazz." Guests too are likely to be ratcheted a notch higher in marquee value. "At 11:30, with such heated competition, you have to have guests that are more surefire," says executive producer Robert Morton. "On the old show, we had more breathing room. We might put on a guest who wasn't a great talker but someone we really liked. Now we're going for the best possible performers." Among those scheduled for the first week: Robin Williams, Martin Short, Debra Winger and John Mellencamp. (In a nice bow to tradition, Letterman's very first guest will be Bill Murray, his inaugural guest on NBC in 1982.)

But Letterman and his staff dismiss any notion that the show will be toned down or changed in any substantive way to suit the earlier time period. In a series of brainstorming meetings on the subject, Letterman and his producers considered several ideas—expanding the opening monologue, switching from a single chair for guests to a *Tonight*-style couch—and rejected them. Says Morton: "We decided we do a pretty darn good show."

For several weeks, the Letterman crew has been taping "remotes" that will look little different from the taped bits familiar to fans of his old show. So far, Letterman has gone on a tour of the CBS Broadcast Center, manned a drive-up window at McDonald's and escorted Zsa Zsa Gabor

through a New Jersey neighborhood in a segment titled "Do You Have a Question for Zsa Zsa?" (Letterman's postmortem: "Only one person asked her about slapping the cop. I thought that was odd.")

Nor does Letterman seem troubled about the much publicized dispute with NBC over the rights to his signature bits,

smartest people that I've ever been around" but "won't give me her phone number."

Yet Letterman, 46, remains an aloof, almost opaque celebrity. In conversation he is articulate, disarmingly modest and genuinely, effortlessly funny. Having shed 30 pounds since last year, he seems more

ON THE BATTLE WITH NBC OVER COMEDY BITS: "I want to be taken out of my dressing room in handcuffs by federal marshals. That's all I want. Just once in my life. I'm not even sure if it's a federal matter, but by God it ought to be."

such as the Top 10 list and Stupid Pet Tricks. The Letterman camp has conceded some points; it has changed the title of the show from *Late Night to Late Show with David Letterman*, for instance. But the Top 10 list and other familiar bits will be back. Letterman promises, though possibly under different names. "I would never put CBS in a position where they would have to legally defend me," he says.

Meet the new, cooperative, user-friendly David Letterman. At NBC, Letterman was a notorious malcontent, getting upset over real and perceived network slights, like a cost-saving proposal that he share studio space with *The Maury Povich Show*. At CBS he has schmoozed with affiliates, had nothing but kind words for network executives and recorded dozens of on-air promos, which have run ad infinitum since mid-July—a campaign, says Letterman, that "is now officially embarrassing even me." Some of the spots, in their snide way, seem intended to reveal a softer side of the acerbic late-night host. In one, Letterman talks about his two sisters. The older one, he says, taught him, "When you go to the bathroom, close the door"; and the younger one was "one of the

relaxed and upbeat than ever before. Yet he guards his emotions tightly and talks only reluctantly about his private life.

Colleagues say one reason is that there isn't much of it. Letterman, by most accounts, is consumed by his work, has few close friends and spends little time socializing outside the office. His current girlfriend, Regina Lasko, used to work on his show (she is now production manager for *Saturday Night Live*), but most staffers were unaware of their relationship until the two had been dating for months. She shares his lower Manhattan loft, though he still spends much of his time (more than she would like, he admits) at his house in Connecticut. Letterman has mentioned her name publicly only once and regrets it. "People started following her family around," he says.

Others attribute Letterman's reclusiveness to his Midwestern reticence and a sincere discomfort with playing the celebrity game. "It's good taste," says Steve O'Donnell, who spent eight years as the show's head writer. "He doesn't want to lay that stuff on you."

Despite his kids-in-the-hall casualness around the office, Letterman is a fiercely

koe as "the smartest, funniest woman I've ever been around." Markoe, who is now writing books, says she hasn't watched Letterman's show since the breakup and "won't even talk to people about working on another late-night show. I have no interest in helping any other white man in a suit do an inventive show. Let them all find their own damn inventive shows."

If women staffers describe Letterman's program as a boys' club, it is not just because only one of the show's 12 writers is female; it is also because the off-camera Letterman is much like the on-camera, prank-playing fraternity boy. Staffers recall the chaos that ensued during an office celebration several years ago, when he set off a flare in Morton's office and triggered the building's smoke alarms. A couple of weeks ago, Letterman

challenged head writer Burnett to an oyster-eating contest: \$150 if he consumed 50, \$10 for each one thereafter. (Burnett wolfed down 60.)

Letterman's outside interests mostly involve sports. He jogs and swims (more of the latter since he injured his neck in a car accident two years ago), plays basketball and went to the All-Star baseball game in July. His No. 1 passion is auto racing. Letterman keeps a collection of foreign sports cars in an airplane hangar in Santa Monica, pores over British racing maga-



Late Night with Question Mark: Can Conan O'Brien, "the comedy writers' comedian," be comfortable on the hot seat?

purser kind of humor, and that's being perceived positively."

For now, Conan & Co. are preparing comedy bits with names like "Raw Liver," "The Hunt" and "Tweeter." Max Weinberg, drummer for Bruce Springsteen's old E-Street Band, is expected to lead the show's resident combo. O'Brien's wish list of guests includes Larry Bird, New York Senator Daniel Patrick Moynihan, *Get Smart*'s Don Adams and biographer Robert Caro. But the star will be Conan, and the sizable shadow will be Dave's. "He did something innovative in the 12:30 time slot," O'Brien says. "And I'm inheriting this legacy. So I feel a responsibility both to do a good show and to try some different things. I'd like to be proud of this."

Chevy Chase's sights are less celestial. "There are these gaps of seven minutes I have to fill between commercials," he allows. "And we'll have some guests on. Ultimately, you have to understand that this is only TV. Silliness. Chewing gum." And what is the show for Fox boss Rupert Murdoch, who is banking big on the show, and to whom Chase jovially offered the job of bandleader? "For Rupert, it's just a breath mint."

Look, what's the worst Chevy can do—fall on his face? That's how he became famous on *Saturday Night Live*, which he left in 1976 after its first season. Now, 49 and a movie star at liberty, he's back. "I went into *Saturday Night Live* feeling that we were in the top of the minors of late night. We didn't expect much from that, so I don't expect much from this."

What can viewers expect starting Sept. 7? First, an early start: the *Chevy Chase Show* will have a half-hour jump on Jay and Dave. He will do a nightly version of his *SNL* Weekend Up-

DAVID ROSE—NBC

date routine. He will play sketch characters: a Monsieur Faux Pas, perhaps the old *SNL* "land shark" metamorphosed into a dinosaur. Big-name guests? No problem: "I know every celebrity there is, practically, and they're all friends."

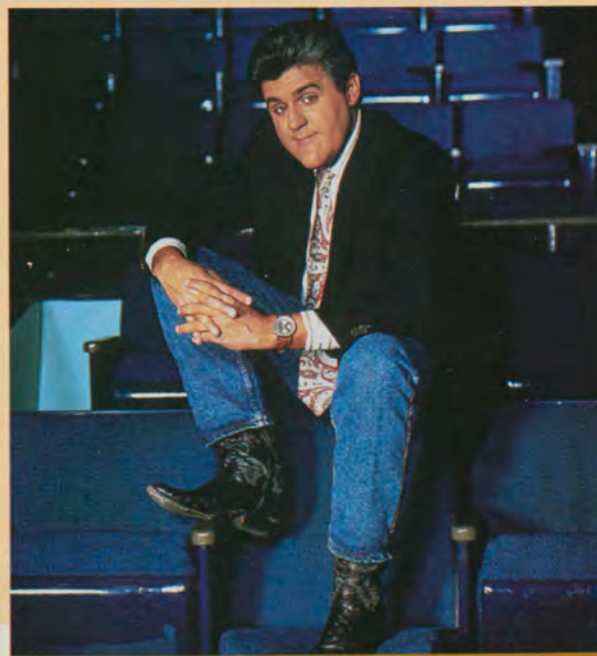
If Conan is charm, Chevy is smarm. At least that is his TV and film persona: the preening, been-there, done-that blasé buffoon. But Chase insists he won't mock his guests: "The point is to help them relax, don't bully them. I want to have normal people too. One of the ugliest sides of TV is its continual daytime flushing of the underbellies of society in the guise of exposing the real America. Well, I think there are plenty of Americans who are very interesting and *aren't* screwed up. I don't know who they are yet . . . but we'll find them."

As for Leno, he hopes just to keep sailing along. "With the *Tonight Show*," he says, "you don't make sharp turns. It's like trying to turn the *Titanic* around." The *Titanic*, Jay? Are you just a tad apprehensive about an iceberg named Dave? Next week, to counter Letterman, *Tonight* is running a spiffy lifeboat drill: guests include Bill Cosby, Luke Perry and Garth Brooks. But Leno is in the game for keeps. "With all these shows," Leno says, "it's not how good the show is, it's how long you can continue to make it good, every night." It means long hours and renouncing the good life, but, hey, says Jay, "anybody can have a life; careers are real hard to come by."

Leno tells his viewers: "People! Go off, take a look around. I'll meet you back here in October or November." So don't feel guilty, America. Your standup guy is standing by.

—Reported by

Jeffrey Ressler/ Los Angeles and William Tynan/ New York



GWENDOLEN CATES—SYGMA

Working-Class Millionaire: Jay Leno faces two tough new comedy challengers. Well, he's funnier than Ted Koppel.



Two weeks to showtime: Workers put finishing touches on Letterman's new home.

zines and takes a different friend each year to the Indianapolis 500, part of his campaign to show that the sport is "more than cowboys in cars going as fast as they can." Racing has a nostalgic appeal for Letterman, who grew up in Indianapolis. "I can remember as a kid going out to the speedway with my uncle to watch time trials for the race," he says. "I loved those days."

LETTERMAN TREATS HIS MID-western roots with a mixture of ironic detachment and affection. He visits his mother a couple of times a year; the last time was after this year's Indy 500. Letterman says he was tickled by the experience. He called the house at 7 p.m. and came by after dinner. "I got there at 8:30, and Mom says to me [affecting her quiet, church-lady voice], 'David, would you like some strawberry pie?' I go into the kitchen, and there's a brand-new, fresh-baked strawberry pie. I said, 'When did you make this?' She said, 'I started right after I got off the phone with you.' It was just the cutest. I was so touched. Isn't that motherhood? She gets off the phone, drops what she's doing and bakes a pie."

Letterman's father, a florist who died when David was 27, was a "polar opposite. When he would walk through a room, lamps would rattle. He was funny and energetic and a goofball, screaming and hollering, making corny jokes: Then when he died, the focus shifted obviously to my mother, and none of us realized how quiet and undemonstrative she was. It took some re-getting used to. My first 27 years, I'm living in a fraternity house. It was all thunder and lightning. And with my mom now, it's kind of a gentle spring rain."

Letterman married his college sweetheart and moved with her to California,

where they divorced after nine years. Friends say he was rarely without a steady girlfriend thereafter, though Letterman gets a troubled look whenever the subject of female relationships comes up. "Every relationship that's failed in my life has been my fault," he says.

His closest male friends are mostly comedians he met on the club circuit in Los Angeles. Even they concede that Letterman reveals little about himself. George Miller, who lived in the same apartment building as Letterman, across the street from the Comedy Store, recalls taking him along on his first three or four guest appearances on the *Tonight Show*. When Letterman was invited for his first *Tonight* gig, however, "I found out about it from Merrill," says Miller. "I was a little ticked off. But it's just because he's so private."

ON (ENTERTAINMENT TONIGHT'S) JOHN TESH: "John is the largest man on television. He's huge, he's vast. Too big for conventional television equipment, I feel. It screws up the aspect ratio of the home receiver, he is just that large."

For all his guardedness, Letterman can be generous and loyal to friends. In 1979 Miller was among several comics who boycotted the Comedy Store in a labor dispute. Letterman, who by this time was guest-hosting the *Tonight Show*, kept performing there because he needed to try out material. Miller showed up one night to watch his friend, but the club's owner called the police and had him thrown out. "After Dave heard what had happened, he never worked another show there," says Miller. "That was quite a sacrifice."

Letterman's standards and sense of propriety are apparent as well in his choice

of material. Writers say he often rejects jokes that stray too close to tragic news events or real-life misfortune. Rob Burnett recalls Letterman turned down a gag for a segment called Charts and Graphs—"Dyslexics' Favorite Beatles," featuring names like ULAP and OGNRI; the host said it made fun of a serious disability. Comedian Jeff Altman, another Letterman pal from the Comedy Store days, remembers a guest appearance on *Late Night* in which he made a lewd crack that included the word "genitals." Letterman didn't laugh, and Altman complained about it later at dinner. "I said, 'You could have helped me out a little there.' Dave said, 'Maybe you shouldn't have said that on TV.'"

In his Midwestern modesty and reserve, Letterman recalls no one so much as the man he publicly idolizes, Johnny Carson. Like Carson, much of Letterman's appeal comes from the counterpoint between his heartland Wasp looks and his edgy irreverence. The two have become closer since Carson retired, Letterman says. "I'm more at ease around him now." Letterman had dinner at Carson's house in April, along with former *Tonight* producer (and now Letterman executive producer) Peter Lassally. Carson served meat loaf and mashed potatoes and talked about his recent African safari. "He had learned Swahili," says Letterman. "I'm thinking, Is this a dream? I'm here in Johnny Carson's dining room, and he's speaking Swahili."

After flirting with a movie career (he signed a development deal with Disney several years ago, but it came to nothing), Letterman seems determined, for now, to continue doing what he does best. The move to Carson's old 11:30 slot means the sort of mainstream acceptance he could never achieve as host of a fringe-period talk show—"entertaining prisoners and college students," as he once put it. Says Markoe: "Dave is the most competitive

person I have ever spent a lot of time with. It really matters to him to win everything he goes into. Dave has taken a new time slot because he wants to win."

And if he wins, then what? "I'm not going to be around as long as Carson was around," Letterman vows. "After a period of time with this, I will leave and go on. I'll probably never be on television again, on any kind of regular basis. This will be my new and final project."

A pause for the old self-doubt to surface. "You can hear America breathing a sigh of relief."

—With reporting by Georgia Harbison/New York

INSIDE BUCKINGHAM PALACE
By Robert Hughes

TIME

Dave

He's tanned.
He's rested.
He's ready.
Is America?



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MR HARRIS MUSTAFA 0030
#01563
3951 SW GAMWELL P00060
TOPEKA KS 66610-1454

A man with dark hair and a slight smile is leaning back on a dark brown leather chair. He is wearing a light blue denim button-down shirt over a white t-shirt. His right hand is resting on his chin, and he is wearing a silver-toned watch with a metal link bracelet. His left arm is extended outwards. The background is a textured blue wall with a window on the right. The overall mood is relaxed and sophisticated.

What is
AUTHEN