

Nick Nitro (NN): Alright we're back, and we have a very special guest for our last episode before our big Christmas vacation, he's taken time to do this interview and we're very thankful that he's here, let's give a big "The Good, The Bad & The Geeky welcome" to Burn Notice and The Good Guys creator (that's a mouth full) Matt Nix, thank you Matt. Thank you very much, Matt.

[  
Nitro, Jon and Nathan Clapping]

Jon: Thank you, Matt.

Nathan: wow, these are some really good sound effects.

Nix: Thank you for having me.

NN: I'd like to point out that you are a prime example that twitter actually works.

Nix: Oh, yeah! Yes!.

NN: We'll hit up some Burn notice stuff up first, and then do Good Guys, which, the season is almost over, you got, like what, two episodes left this season? For burn notice?

Nix: Mm-hm. Two episodes.

NN: which this has been a fantastic season. I really like the turn of Jesse so, excellent job there, I guess my question is, in terms of Jesse, will he be sticking around to next year, you guys are thinking, or is it a wait and see until the finale plays out or?

Nix: Um... the answer is... yes definitely in some form. We're sort of discussing that now. Things sort of take a turn at the end of the season, you know, so the specific role they are playing might be different, but then again, it might be the same. It's sort of something we're exploring right now.

NN: One of the things that I really liked that I thought was neat in terms of Jesse, was he started off as a hot head a little bit, with Michael being the one saying "hey let's be calm about this", and the last episode, almost Fiona was the one wanting to jump into the fray, Michael and Sam a little bit too, and it was Jesse that was like we need a plan before we do anything. Will that development continue, to the effect of what you were mentioning, or, is that again, another one of those we'll wait and see kinda--?

Nix: One of the things the Jesse character, it was something I was really passionate about was just the idea that you just can't join that team, okay? And you know, like here's \*another\* person joining this team, he \*also\* wants to put himself in harms way for people he just met. So I think it's really important that all of the characters be animated by their own particular psychology, you know, what makes them want to do this? And, I think that for Michael, Fiona and Sam, they all arrived at this place over many years. Fiona was always something who would do that, because when she was a little kid, she was beating up the kids who teased her little sister or whatever. Sam has been a soldier all his life, so this idea of helping someone in this way, it's really a natural continuation of his life helping people as a navy seal, and Michael has his own take on it involving his family and the career that he chose, but Jesse is fresh to it, and he is still working out the kinks, he doesn't necessarily have a well worked out world view like the others might. And so, the interesting thing about working with this character in the course of the season was going through that evolution of "Alright, so we help people!" So do we sacrifice innocence?

Uh, no. Okay, do we kill the bad guys? Uh no, Ideally not, do we- so how does this work? He has to work his way into this and discover those things and explore what the boundaries of this life are. Because Sam, Fiona and Michael are pretty much on a similar page. But the friction between them is where the interesting stuff comes out.

NN: Definitely, and specially the development of Jesse learning about Michael has been a real treat. Okay, I'm trying to think of what question to ask here. We got a fan question that sort of tied into something you mentioned about something I heard today, we'll get into that for a second, but Sharon Gless who plays Michael's mom, she was really big into making Michael and Jesse work out their stuff, which I guess I didn't see it coming, I guess I saw it coming from Fiona in doing that; then of course she was nominated for an Emmy this last season for the Emmys, and remembering, and this isn't meant to be a backhanded compliment, but she grewed into a great character, in the pilot, Michael's mom didn't start off that way. What was the genesis for his mom and what episode did you submit for her, to get nominated for the Emmy, because USA Shows besides Monk don't usually get nominated for Emmys.

Nix: You are absolutely right. This isn't the thing that show creators are supposed to admit-

NN: Your secret is safe with us.

[we all laugh]

Nix: I will freely admit it, and I've admitted it before. I did not; Michael's mom in the pilot— I'll back up a little bit.

NN: Sure.

Nix: As a writer in Hollywood, I can't tell you how many things that I've worked on that just don't go anywhere.

NN: Oh right.

Nix: You pitch on something, you try to get a job, stuff doesn't happen. Then when you do get a job, it ends up in a drawer, and you get a pat on the back and you get a check or whatever, but it just doesn't go anywhere. And so Burn Notice you know was the first thing that I had made; I've made things on my own, but the- in a lot of ways I was lucky, I thought through some of the implications but I never worked in television before; it was the first television script I wrote, so I'm kinda winging it-

NN: I was going to ask that as well, because, well upon doing research for the show, going to internet movie database or wikipedia it only shows short films you've done and then it shows burn notice and good guys-

Nix: I've been working in features for a long time.

NN: Oh really? Oh I'm sorry!

Nix: but it was in writing for movies that didn't get made-

NN: Gotcha! Okay...

Nix: -doing uncredited things that did get made and none of them which I liked. So it's not that I've done anything-

NN: No, I didn't mean it like that, I'm sorry-

Nix: Oh no, no, no! I'm not insulted by that all, I mean, that is what you get when you go to IMDB, and in a way I might as well not of done anything because there is a difference in doing something that gets made and doing something that is sort of pleasing development executives or is seen as one step of the process. So when Burn Notice, and I wrote it, what are the chances of your first television script you write being getting made- it didn't even occur to me that they were gonna make it.

Nathan: Pft. That's awesome.

Nix: We kicked around the story- And I worked so hard on the a story, and the client story and on the burn notice story and everything, I will freely admit that the mother story was just sort of a nod in that direction of "oh yes he has a family and that is part of what we will be exploring on the series. She's got two scenes in the pilot that are pretty one note, like, all I really gave her to do is like, [using a womanly voice] "Michael where were you? I'm angry!"

[Nitro, Jon and Nathan laugh]

Nix: she did it, she did a good job with it, but Sharon forgot she was in the show-

[Nitro & Jon laugh]

Jon: I didn't hear that...

Nix: I mean when the decision came down to say 'hey, your pilot's going' and she's "uh, what pilot?!" And they said "Burn Notice." And she's like "Which one is that?" They were "the one in Miami" with her "Oh that? Really? " We're going in a minute? And then I realized once she got there, "Wow, I got this powerhouse actress to work with, and she came into my office in Miami, actually it was in between the pilot and that, I realized I need to step up to the plate! I mean, I have Sharon freakin Gless in the show and I have to do something with her for real. And that is when the idea, and you can see it in the first episode after the pilot, that there is a lot more focus on her. And she, it was a process then of what can Sharon do? What is she good at? And then writing it to Sharon's strengths. Which, fast forward to season three, the episode we submitted was the season three finale where she is interacting with the FBI agent and helping Michael, which I actually directed, and (she) actually had plenty of screen time, she had something to do. It's been this evolution over the course of the show with her in two ways; 1) exploring ways that things that Michael got from Madelyn, and 2) now that Madelyn really knows what Michael does and there aren't really a lot of secrets from her, what does she do with that information, and how do we see her evolving and becoming more like Michael in some ways.

NN: Oh? That's interesting. Because she is sort of involved now, it is a nice little, it is a nice- I've been paying attention to that, but I'm awaiting the development on that further. I do enjoy when the mom and all the other characters team up together to do something, whether it may be, like, I really enjoyed

when she comes in at the end, making Michael and Jesse sit down and say “Hey, work this out. Grow up and get over it.” I really liked that.

Nix: She is providing the emotional perspective for some of the spy stuff. I’d also say, in the finale episode she has a moment where, without giving too much away-

Nathan: Oh, that’s okay-

Nix: There’s a moment where you see ‘oh THAT’s something that Sam, Fiona or Michael would of done. Not what we’ve seen before of ‘oh she can go in and talk to somebody and be half-’ no, I mean straight up, a dangerous situation, she does something hardcore and not silly, appropriate for her character. Watching it, people started applauding, like the gaffers and the grips watching it, in the finale you see this moment in her eyes are flashing, and even I was like “Oh, that would be Miss Cagney there! Wow!”

Nitro: And mad props for getting Lacey on the show as well! That was well done!

Nick Nitro(NN) : To go back to something you mentioned earlier when you were talking about Sam, I heard today, and congratulations, we received an e-mail from one of our fans with questions for you, he pretty much was asking about what was going on with the big movie that was announced during Comic-con for Sam?

Matt Nix: Oh well that was why I was late! I was on a notes call with the network for the script!

NN: Oh? Very cool.

Nix: Yeah that is where I was.

NN: Verycool! That is really cool. I think- it was Deadline I think, Nikki Finke-

Nix: Yup.

NN: - or her website that had an article on it. It was- I saw it by pure accident. I just clicked on the wrong bookmark, and I was like “Oh hey! Very ironic, I’m talking to Matt tonight- [Nix laughs] so I’ll bring it up!” Has the script been written for long or were you going over what the network- like, when you pitch this to USA, how or what are the executives; uh, how does the whole process work, being, in terms that, being you’re busy with Burn Notice AND finishing on the Good Guys? How does that work?

Nix: [laughs] Do you really want to know?

NN: Sure, I love this stuff, you know?

Nix: Like two years ago I brought it up, basically between season one and season two, beginning of season two, but before we started shooting, we were talking about different things we could do, and talking to Bruce, and this idea to do this movie came up and people liked the idea but didn’t know when it would happen, and then Bruce liked the idea, Bruce made a deal but then it was kinda flim flam, when was it gonna happen? Ut, we didn’t know, and I said ‘Hey, I can come up with something to do.’ And it was kinda off the top of my head, you know, so, we’ll do Sam’s last job before he goes to Miami, right?

NN: right!

Nix: And so they said 'alright' and then the end of that season they said 'well, what would you do?'. You know when we were, I remember being atop the roof of a hotel watching a big car crash with one of the writers and going 'hey I have this idea!' as cars are crashing and people are running around with machine guns...

[Nitro & Jon laugh, as Nathan's eyes grows wide, shocked]

NN: [to Nathan] It's part of the show. [to Matt Nix] My co-host Nathan is going 'what happened?!

[Nitro, Nix & Jon laugh]

Nix: No, I mean It was an episode of season two-

NN: Yeah it was an episode.

Nix: Yeah we were just on set as we pitched it-

Jon: Okay.

Nix: So we really didn't think about it after that 'cos it looked like it might not happen and then as- well as it always happens in Hollywood, they were like 'Okay! Uh, we need something to announce at comic-con! And by the way we said we were going to do this and we made this deal it's happening now!' Uh, okay, great! So we make the announcement at Comic-con, then is it going to happen, okay then 'pitch! Come into pitch now!' so I came into pitch and then I was actually like, FOX TV studios had some relationships in Columbia; I had pitched- basically it made sense to shoot it in [Bogata](#) and so you're kind of backed into a particular time frame because the rainy season and everything, so I was actually directing an episode of The Good Guys, and you know I've done some work on the outline, maybe a third of the way through in a café in Dallas on the weekend and then on that Monday I get a call from the studio and they basically said 'we really need the outline, like, we really need it soon... like really soon...'

NN: Oh wow.

Nix: -like how soon? 'Like tomorrow'.

[Nitro and Jon are taken back at the situation, and laugh nervously]

Nix: Yeah like a third of it!

Jon: Jeesh thanks for the heads up!

Nix: and I basically knew what was going to happen but I written a third of it so I had to write most of the outline on the set while I was directing an episode of The Good Guys and after work, which if you're directing episodic television, it means between midnight and three in the morning-

NN: yeah.

Nix: -turn it in that night. And then basically wrote the script after that, and the script is like two weeks old.

NN: Wow. Man. That's awesome- there sometimes is a quick turnaround, you know this, but for those in our audience who don't know, show runners usually always have final pass on the scripts, so you know while it's a joint effort on writing the scripts, the main writer being credited on the script, show runners has to go through and make sure everything is fine-tuned-

Nix: Oh yeah, absolutely.

NN: Yeah, you guys are juggling thirty things at once.

Nix: Yeah, there was a period during running both shows where I realized at any one time I had as many as sixteen episodes in like active- I was either writing, editing, producing or middle of production because basically you got a, maybe a run of four episodes coming up with four in post and you double that and you suddenly you're like- 'man', I had people coming up to me all the time saying 'in the seventh episode we need to find lalalalalala'... Uh, the seventh episode of what?!

[We all laugh.]

Nix: It was all very-

NN: -stressful.

Nix: I was all very fun. It was like, problems don't get much better than that?

NN: Oh yeah.

Nix: But it was still quite a challenge.

NN: [We spoke with Bill Lawrence before](#) and it was right when scrubs med school was coming out, but was also working on Cougar Town, and he talked about that too, really crazy how you guys, you know you're working every hour of the day.

Nix: You know, Bill Lawrence spoke when I did a show runner training program at the WGA-

NN: Oh really?

Nix: I actually talked to him later about what, when he was talking, he said 'as a show runner be responsible for, and this may be a little touchy-feely for this podcast but I'll share it anyway. He basically said, this is who I am, and part of being a show runner is grappling and knowing who you are and how you work and so he said of himself, 'you know I'm always going to be late with scripts so I know as a show runner-' and I'm speaking as Bill Lawrence here, '- I have to make sure that no one has to pay for my lateness, with my whole writing process my whole shows are built around it, and so basically no one will ever suffer in making an episode of scrubs because I haven't finished writing the script until late.' He then described his process for doing that and he said 'I'm not [John Wells](#) and I'm never going to be John Wells and I can only hurt the show by pretending that I'm John Wells-' and so, I'm not a guy who, I'm

not late with scripts, but it was really freeing, hearing from him how he does his shows. Also his burying himself into his work is really infectious. You know, I really don't know Bill Lawrence well, only spoken with him a few times, and I was definitely got a lot out of it the few times I've met him.

NN: It always seems show runners know the other show runners-

Nix: You know the one thing about show runners knowing other show runners? I found I'll get together with like- have you ever spoke with Chris Fedak of Chuck?

NN: Oh you know what? Now that you said that! I caught up something, because I'm a huge fan of both Burn Notice and Chuck I'm really geeky individual-

Jon: Yeah he's really geeky-

NN: I really love Cheek. Cheek, I mean Chuck. Ut, yes I really love Cheek. The Spanish Version of Chuck.

[Nix & Jon laugh]

Nix: You guys should really talk to Chris, I know Josh Schwartz, I mean he is a big part of that show, but Josh is a very busy guy running the Josh Schwartz empire on a day to day basis and is intimately involved, so he (Chris) is the day to day guy on that show. But I- we share a manager but I didn't know him well. I hung out with him a few times and we went out to lunch a little while back, and we were talking about one of the things about show runners hanging out with other show runners is, you have this set of complaints, like things that bother you, but you can't really complain to anybody? I mean, who are you really going to talk to about this? 'oh I got this problem' or whatever but it sounds lame, you're not gonna take members of your staff aside and talk about other members-

[Nitro & Jon laugh]

Nix: so basically he hang out- the only people who really share your idiosyncratic set of problems are other show runners, so they are sort of hungry for each other's company because they are all like 'Yes! Yes! I had to suck it up when that happened to! Oh, Yes I dealt with that too, the writers were upset at me for that as well!' and 'I feel your pain and so-'

NN: One of the questions was sent to us and confirmed upon doing research was Chuck's nickname is Charles Carmichael,

Nathan: Oh I love that show!

[Nix laughs]

NN: -of course there is Charles Finnley -

Nix: Mm-hm.

NN: -who is of course Sam's alter ego, or also known as Chuck Finnley and they both came out at the same time, did you know Chris before that, or was-

Nix: you know that's funny I did know Chris before that, but not as a- well Chris and I were like the baby clients of [Mikkel Bondesen](#), like, I don't know, maybe he would quibble with that characterization-

[Nitro & Jon laugh]

Nix: - but I remember him meeting him years ago, I think I met him at- [Mikkel Bondesen](#) is a producer of Burn Notice but he is also out manager, and he also manages [James Vanderbilt](#) who is also writing the new Spider-man movies

NN: Oh wow!

Nix: and so Jamie, Mikkel hosted Jamie's birthday party and so I had Chris there about ten years ago, and we've remained in light touch since then, and so we were joking when we were having lunch that we were hosting the summit of comedic spy shows, and not a lot of those. I suppose we could of invited [J.J. Abrams](#) when he had [Undercovers](#) ...

NN: Yeah.

Nix: although, heh, I really doubt he would of come though.

Jon: Yeah, he's prolly busy blowing something up or something.

NN: Or creating another show with an island.

Jon: Probably.

Nix: Yeah, he has a lot on his plate.

NN: We got to go back!

Jon: We got to go back!

Nathan: Is that [Lost](#)?

NN: Well, (maybe) speaking of that, Jon you wanted to ask this, so, I'll let you ask it-

Jon: to be honest with you, (burn notice) is kinda like Lost for me, Nick was the one that got me turned up on LOST and now Nick's the one that has got me turned on to Burn Notice and just started watching it not too long ago. And it's funny, I started watching LOST in it's fourth season-

NN/Jon: And you/I started Burn Notice in the fourth season

Jon: -I've made it pretty much through the entire first season, and uh- wait, what am I thinking of?

NN: I'm not sure!

[Nix laughs]



NN: there's always one question from us on the show where we forget the question we ask and get through-

Jon: Yeah, yeah-

Nix: I'm sorry could you say that- say that again?

Jon: Did you, writing the show or writing the script, first off, you're not a secret spy are you?

Nix: god no I'm not.

[everyone laughs]

Nathan: [sarcastic and under his breath] that was the best question.

Jon: As a writer, when you are thinking of a process for Michael, like to defuse this problem the way a spy would, do you have a technical person on there, a secret spy that isn't or you know can-

Nix: Well he's not a secret. There's a guy on there in the opening credits consulting producer Michael Wilson.

Jon: Okay. Okay.

Nix: He has a background in intelligence.

Jon: that's cool.

Nix: Yeah we do a lot of different things. We-

Jon: So when Michael is faced with a problem on the show, would that creative person would come in to that and say 'okay, this is how you do it?' or do you have a creative lisencse with your idea and then he's like 'yeah, that's sort of kind of how we do it.' But, you know?

Nix: All of those things. I mean, I think part of it would be, sometimes he'll, we'll be in a discussion and there'll be something where 'oh that's cool we got to work that in somehow' and then other times it'll be more like we'll say 'we'll wanna do something like this and this is our idea' and he'd say, he'd give us the technical way of doing that, usually improving whatever the way we came up with. Usually it's more 'no I wouldn't do it that way' or 'that's a bad idea', you know, and that is how it works. It's kind of a back and forth process . Sometimes people, what I've realized is you kind of have to be interested in that stuff and have a general sense of how something might work. And then, a typical thing would be, we know in a general sort of way, that it would be possible to triangulate the position of a radio signal of this type, right?

Jon: Uh-huh.

Nix: What would you use, if you didn't have access to the hot tech stuff, what type of stuff would you need to- and he has a both an intelligence background and a tech background so he could- he would

also say 'that's actually pretty easy. You could cannibalize the receiver from this.' And actually a great example was helped with the xray, oh, you're probably not there yet-

Jon: that's okay. That's okay; I'll still watch it, don't worry!

Nix: There is an x-ray in season 2, a much loved thing, where there was an x-ray in the trunk of a card-

NN: Oh yeah!

Jon: Sorry, we didn't mean to interrupt you, but what I think what's cool is you know on some shows that they have some sort of gadget and using it like whatever, and you're like what is that thing where this show, you'll say "with 200 bucks you can go to the store and buy this and this and this and put this together and then you have a transmitter." Not that I'm going to go do that, but it's pretty cool that-

NN: You feel like-

Jon: I feel like I could possibly be a sky- a sky? Pfft, *a spy* if I really wanted to.

Nix: Well I actually think it's sort of relevant to the geek ethos-

Jon: that's exactly what I mean!

[we all laugh]

Nix: Which is, to me, for you guys, it may be a central concern of yours, but you might characterize it differently but for me, one of the most important things in fantasy entertainment, is, I'm a guy who is attached to the idea that these fantasy scenarios could be real, there is a reality to them, that I can inject myself into them, and it matters to me that, like, one of the writers of the show is named Lisa Joy, she is married to Jonathan Nolan, who is the brother of Christopher Nolan who wrote Memento-

Jon/NN: Oh wow.

Nix: and The Dark Knight and-

Jon: In-?

NN: Yeah he did Inception.

NN/Jon: Yeah.

Nix: And I've talked to him about this and one of the reasons, and you may disagree with me, but I was *never* a fan of the first set of Batman films but I'm a huge fan of the most recent films, and that geek aspect to it, like okay, the bat mobile could exist in some way, there is some sort of technical basis for that. It's easier for me to suspend my disbelief, there's an ideology to these villains, like I get that Batman could exist in some slightly alternate universe, not saying that it's not a fantasy still, it is, but

NN: They're playing it for real.

Jon: You can see where it's coming from.

Nix: Right, they're grounded. And that's part of what Burn- you know, I really care how things work. It matters to me and I want people to know it could happen. 'Yes, aspects of this are made up' or things happen more quickly than they would in real life or there are certain conveniences that this is a real thing.

Jon: So if there was a certain spy that you, I wouldn't say necessarily modeled this character after but there are certain spys- Like an Austin Powers type spy, but there is a James Bond type spy also. Are there certain characters you like more than others or?

NN: I really am interested in technique and so when I think about the- I guess I've always been more interested in spy histories, so the things that I and we are using in the show, most of them are largely historical. Like we've done episodes that use chunks of the [Aldrich Ames](#) story with the mole in the CIA counter-intelligence division, also we use pieces of the Robert Hanson story, the, we've done you know, all these different things based around the massad technique. The Massad technique actually, you know, the Israeli Intelligence forces, they have both size and operatives, and they operate with both, well, they are more public with their disclosures.

[Jon & Nitro chuckle]

Jon: Yeah.

You get to read a lot of their exploits. But also, so with the Soviet Union-

NN: The KGB!

Nix: Right, the KGB! A lot of those histories have come out so, you know, for me, like, James Bond, like if you really think about James Bond, he 's not really a spy. He's an action dude, but just, on it's face, people who introduce themselves, not by just saying their names but *repeating their name-*

[Jon & Nitro laugh]

Nix: like "James... Bond. Bond, James. Like, just in case you didn't- *James Bond. Bond.*

[Jon & Nitro laugh]

NN: Let me say it slower!

Nix: Yeah, Is that really a spy thing? That's an action guy thing, like that's a movie thing, I like James Bond, but in terms of technique? Don't get hit by bullets... and have devices that happen to work in

particular situations. And I think what we do in Burn Notice is, think about the tropes in spy fiction. Now take them head on. In the real world of spys, and this is taken directly from Michael Wilson, it was part of the thing that- actually there were two things that intrigued me about the series thanks to Michael Wilson that really sparked my interest in this kind of 'gak' as they would call it. The first thing is, if you think about it, like a laser watch, you get a laser watch like James Bond. So what happens when a spy like Bond gets caught, with a laser watch on? Well, they know exactly he's a spy, that he is an operative of some kind. You can take apart the laser and you can basically determine who he is working for-

NN: Oh jeesh, yeah they can!

Nix: and where the watch came from too. It's like you've just totally betrayed yourself.

NN: I never even thought of something like that.

Jon: Yeah.

Nix: So in fact, if the real James Bond would be sent in to a circumstance with probably nothing and told 'go get your own weapons', right? Cos you need to deny that the spy was there, the best thing to do was when his feet hit the ground to steal weapons there, steals whatever equipment he needs, and then if he's caught, then he's nothing more than a thief. Who is here? I don't know that guy. We have no connection to him or that person. I mean, he was using your weapons you know, whatever! So when we sent spys in to Afghanistan, in the 1980s, they were always sent with soviet made weapons to mask where they came from or they were asked to steal things. The other thing is, another thing I got from Michael Wilson was advanced electronics; you're usually being sent to places where it's hard to find batteries, and he actually named a brand name, he was like "I love those products, but they can't stand sand! They never survive more than an hour when you're in country, so that was one thing, but there is another thing about halo dives, and so, we're talking about doing halo dives and you got to go to REI or it's equivalent and pick up some cold jacket or jackets because you will be in the freezing cold in the very high altitude when you jump out, but then you'll be jumping off into a very hot place. And he said "one of the things that people go through, is you went shopping at REI for all this nifty stuff and in particular a fleece jacket, and you really like that fleece jacket, and you do this halo dive, where you dove in to this jungle, where then you have got to leave it. And-

[Jon & Nitro laugh]

Nix: And you know, spys are human beings, you know what I mean? I mean, they fall in love with fleece jackets just like anybody does!

[Nitro laugh]

Jon: Yeah.

Nix: And it's painful to leave behind all this awesome gear you just picked up, you know-

Jon: You just wasted two hundred dollars...

Nix:- prancing through the jungle with this nifty fleece jacket that you bought at an outdoor store.

NN: And you know, just like everybody else and with the economy going bad, they also have a budget they are keeping up-

Nix: Uh-huh!

Jon: Yeah!

NN:- You have this jacket where you're "Oh my god I have to leave this behind!"

Nathan: Left...behind.

Nix: and that's the way I met Michael Wilson, he was saw a short film I made. And who watches short films on the internet? Spys. Why?

NN: Because they're short?

Nix: It's actually they are trolling around for stuff on the internet, because they just can't go to the bar of their hotel and make friends in Borain or wherever you are.

NN: Right 'cos of people trying to infiltrate you or excetera.

Nix: Yeah, so part of what got me into the show, it's kind of a lonely existence where you can only make friends in this idiosyncratic way, where you spend a lot of time by yourself and you have to abbannon a lot of- or, and cut ties with people and things. It's a tough gig. It's not a job someone chooses if they really have strong family ties and a really easy life.

Which Burn Notice goes into a little bit ,with 'can you leave this all behind while trying to find out who burns you' I love it, and I just noticed that we've talked almost exclusively about Burn Notice, and I feel bad because I am a huge fan of The Good Guys and hope if you don't mind if we ask two to three more questions.

Nix: No, no problem, you're fine. You're fine.

NN: The Good guys, when fox took this on, they were going to try what USA was doing which was have a summer show, and have it go on, and I know the ratings for FOX at least, weren't what they'd hope it'd be, but instead of sticking with it, which could also be considered cool, they wanted to put it in the main arena, starting Monday or Tuesday and moving it to Friday from summer to prime time, I guess my question is ultimately, do you have any regrets with the Fox executives, not a negative way, but would you of approached something differently, and is there any hope for The Good Guys maybe on USA where 'characters are welcome' ?

Nix: [chuckles] You know I think the studio is going to explore that possibility but you know I wouldn't hold my breath, but it's not unconcievable. I think the people at FOX were very supporting. But I also think that cable has certain structural advantages when it comes to making a summer show. And one simple example would be an episode of Burn notice on USA, it always airs three times in the first week it

airs; Once at 10pm, once at 1am and then once on Sunday. If you're trying to catch the show, you're vaguely interested in catching the show, you have more opportunities to see it. And the ratings expectations of course are lower, but even, cable doesn't really have no pressure to cancel, we'll get a full season. Now we did get a full season on The Good Guys, but the other thing is, they are airing when they are not up against really significant competition and then the last thing is that people were educated for many years, and television execs discount this, and I think it's true, and I've said this to them, but if a cable television viewer tunes into a cable television program and likes it, then they feel, and rightly so, that 'that' show will be around for at least a season. Another great show from this season that had ratings challenges, Terriers, right?

NN: Terriers, yes! I love that show.

Nix: Terriers comes on, it's ratings are not good. Right? Right. However, if you tuned into the most recent episode of Terriers and then go back and watch episode one and you'll know that even if it does not come back for a second season, you know for a fact that you will be able to watch Terriers for a complete season and probably come to a satisfying conclusion by the thirteenth episode because, well, they probably already know that they aren't coming back. Right?

NN: Right.

Nix: But do you have that expectation when you tune into a ratings challenged network show?

NN: usually no.

Nix: Right, heavens no. So if you were a Lonestar fan?

NN: Oh- Pffft.

Nix: Ye-e-ah, Lonestar was gone, uh, pretty quick. It seems that people have been educated that tv shows on in the summer are burn offs. And it's true, there just are.

Jon: Uh-huh.

Nix: There are some reviews of the good guys where they were like that the show must be a summer burn off, and they hadn't bothered to ask, so this is a burn off. I'm like-

NN: Ouch!

Nix: "Guys, we made one episode, it's premiereing!" I mean why would they do that?

NN: That's horrible.

Nix: Networks; if the networks ever want to do summer programming and they definitely do, I mean Kevin Reilly at FOX has said that on many occasions, but acknowledged that it is a tough thing for networks to do, and it is going to take a long time to educate America that you can tune into a summer show and it will be worth watching and it will be off the air two episodes later.

NN: So I guess in that regard, since you mentioned it, as you were saying, there is no guarantee of closure, is there closure for the Good Guys?

Nix: Yeah. Yes. You know actually in a funny kind of way, I shouldn't say this but I'll say it, we ended with two finales, the second to the last and the last episode function as finales, and are satisfying in different ways. But yeah definitely, but there is a speech at the end of the last episode of the Good Guys that I was very proud we could put on television, and it expresses our feelings of the show and those who made it. It was such a fun show to make. I mean, I got letters from guest stars saying they never had more fun on a show-

NN: It comes through, with that, by the way. I mean specially with Bradely Whitford, he sells it to such a level it's amazing, it's one of those shows, where you get wrapped into the story but you get into it, you're smiling ear from ear, it's just good popcorn entertainment and Colin reminds me of his dad in the 80's, I loved Tom Hanks with his comedies in the 80's with now his son doing this, and of course Bradley Whitford... it's all good, it's all gravy.

Nix: And it's a huge thing people don't think of outside the industry, when you have two people are at the top of the show, who are the kinds of people that Bradley and Colin are, and the same is true about the Burn Notice cast albeit in a different way, Bradley and Colin, if you come on the Good Guys, you know that you can totally commit to your character because you know that Bradley is committing more.

[Jon and Nitro laugh]

Nix: And you know when you show up, and Colin is already on set, he's not shooting for twenty minutes but he is chatting the extras and making everybody laugh and being the guy he is, you can be completely comfortable, and you can be just there, they are princes amongst men, they are great *great* guys... and it was a honor to work with them oh and not just the two of them but everybody-

NN: Oh of course and I'll try to wrap this up then, oh that's two more questions, with Burn Notice cos we have a few people who who are live tweeting and bugging us to ask this, and I forgot this; like The Good Guys, does Burn Notice have an end game, or like Lost, you have the last scene written off but you are writing your way there or-?

Nix: Yeah. Yes. Yes. Absolutely.

NN:

Nix: One thing when I, when people are watching Burn Notice, like if you're paying attention, people will say things like Michael is saying he is still looking for the person who burned him and I'm like dude, Michael found who burned him in Season One. And by the way, there wasn't just one person. It's an on-going process, and there is a lot to explore. But yeah, do we have a sense of where we're going? Yeah. But we know we're renewed for up to six seasons, it's easier to know that we can chart a path.

And the last question for you Matt, before we let you go is, going back to the Good Guys in the rare chance that a campaign is mounted, is there anything we can turn the tide with USA or another network? Do we send letters to FOX to let an other network pick up the show or? And does it involve mustaches?

Nix: [laughs] Oh yeah, everybody growing mustaches would totally help but if the real thing would be, if there was a real opportunity I'd be on my twitter account to let them know that.

NN: Well Matt, thank you. You spoke a lot longer than initially planned for you, I apologize for that, but thank you again very much, thank your family for being patient and- wait, uh, my other co-host Nathan wants-

Nathan: Can i- can I- I just want to ask a question? It's for my dad. I don't watch Burn Notice-

[Jon and Nitro laugh nervously]

Nathan: but I love the Good Guys.

NN: Nathan!

Jon: We need to mute his microphone.

NN: I'll mute his mic.

Nathan: My dad just wants to know if Michael and Fionna will ever marry.

Nix: will Michael and Fionna ever get married? Um, well- I don't think they're really wired for that.

[Jon and Nitro laugh nervously]

Nathan: Okay. That's it.

NN: Okay.

Nix: Okay, thank you so much!

NN: You have a good day.

Jon: thanks.

NN: you too. Okay, bye bye.