

CableFAX Daily™

Friday — August 24, 2012

What the Industry Reads First

Volume 23 / No. 164

Children's TV: Disney Slated for Historic Summer Win

Summer has become a battleground for children's TV with kids out of school, and **Disney Channel** is poised capture the #1 cable ranking for total day in total viewers (1.96mln), outdistancing its competition by a comfortable margin and sweeping the key demos. For the 1st summer ever, the net will rank as the #1 net in kids 2-11 (1.23mln/2.7 rating), for the 4th consecutive summer in kids 6-11 (810K/3.3 rating) and for the 7th consecutive summer in tweens 9-14 (680K/2.8 rating). Its current lead over **Nickelodeon** is a sizeable 12% (vs. 1.75mln). The net further solidified its lead for the week of Aug 13. Versus runner up Nick, Disney held a double-digit percent (36%) advantage for the 41st consecutive week in kids 6-11, for the 43rd straight week in tweens 9-14 (46%) and for the 10th week in a row in kids 2-11 (19%). More summer ratings stories are coming, but given Disney's crown in children's TV (the net's also the #1 in prime for more than 7 years in kids 6-11 and over 2 straight years in tweens 9-14), we're giving *Paul DeBenedittis*, svp, programming, scheduling, multiplatform, acquisitions and co-productions for **Disney Channels Worldwide**, a moment in the spotlight. **Did the Olympics make a big difference? NBC cited a younger audience this year. Did ratings take a hit during the games?** For all the success that NBC was able to achieve with the Olympics, Disney Channel is about to finish the summer with our 2nd highest rated summer of all time. The Olympics always tend to skew old, so any increase with the younger end of their demo will be an improvement. Our connection to kids is stronger than ever. They didn't turn away from us, nor did their parents. We achieved some of our best ratings opposite some of the big Olympic moments... including the closing ceremony. **Despite the win, it looks like everyone's generally down on ratings. Why is that?** I can't speak to why others are struggling; I can only say why we're succeeding. We have a trust with kids and families; we're connecting with them with multiple hit series, multiple characters and talent and stories that are relevant and entertaining for them, and we're reaching the audience across multiple platforms. We don't rely on one series to drive our brand. We have a long term plan and vision for our channel that allows for creative evolution in our content, a strategic direction in our scheduling and content distribution, and a marketing and communication plan that connects with our core audience. **What do you think about the charge that Netflix is hurting**

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Source: Nielsen, 8/20/2012, 10p-11p, LSD, (000), HH, P2+, P25-54, W25-54, P18-49, W18-49, vs. premiere telecast TV One originals. Subject to qualifications available upon request.

CableFAX Program Awards & Top Ops Breakfast

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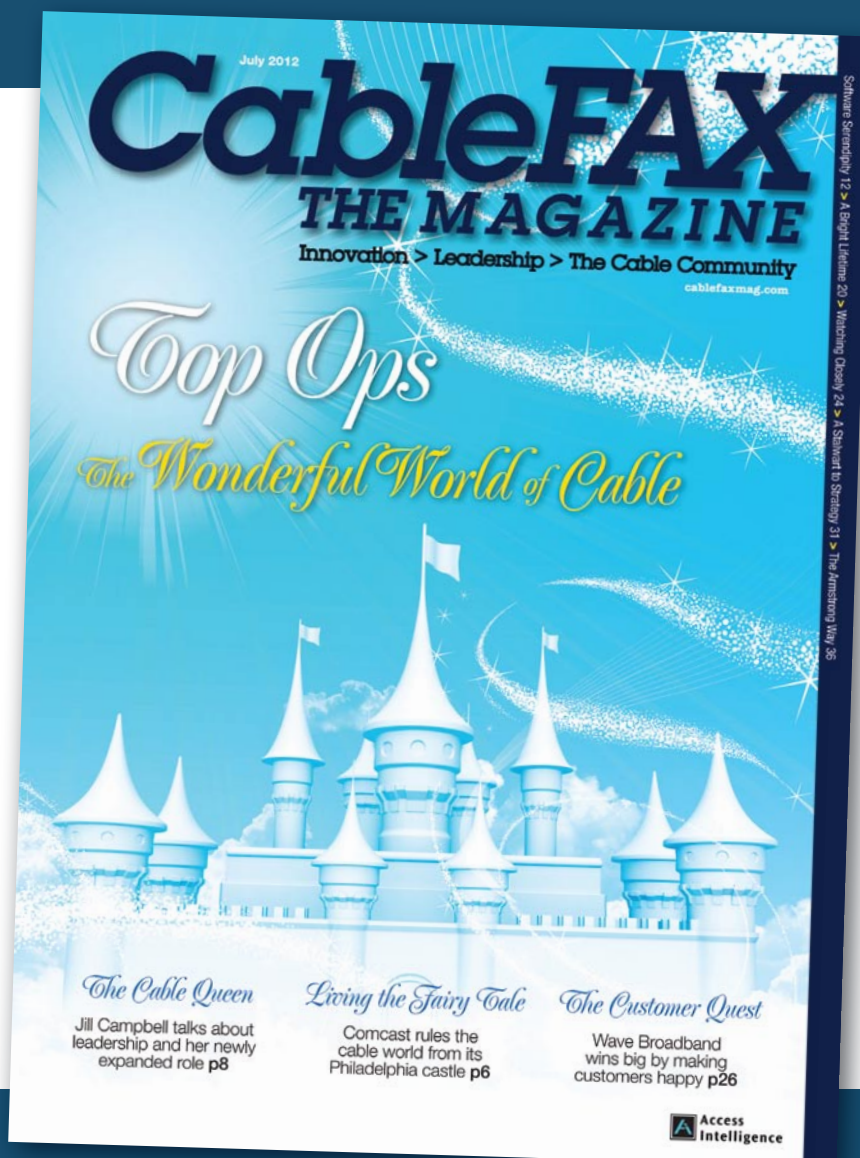
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children's TV? Our strategy is to provide quality content to consumers on the platforms they are using, including linear TV, our new WATCH apps and iTunes to Netflix. The fact is, our TV ratings have never been higher, and our non-linear choices have never been greater. **Summer has traditionally been an important time for cable nets, especially children's TV. Is that still the case?** Summer has always been an opportunity for cable nets, as broadcast is less competitive. For children's programming it's an increased opportunity as kids are out of school and have more available time across all dayparts. For Disney, it represents a chance for us to maximize this opportunity across all of our platforms for share of mind. However, we connect with our audience all year long. Our audience wants our brand all the time, so we're thrilled to say we have no slow season!

Spectrum Dealings: It's official. As expected, the **FCC** unanimously approved **Verizon Wireless'** spectrum deal with **Time Warner Cable, Cox, Bright House Networks** and **Comcast**, with conditions. Unlike **DOJ's** proposed settlement, which focused on commercial agreements, the FCC order's centered on spectrum. The FCC's order found that the consent decree preserves the telco's incentives to build out **FiOS**, ensures products can't be used in anti-competitive ways, and protects and "potentially enhances wireless competition." But because the commercial agreements are in the early stages of implementation and relate to evolving markets, the FCC is requiring Verizon to provide semi-annual reports on trends in DSL subscribership following the implementation of the commercial agreements. The agency is also opening a docket to allow the public to file complaints in the case of violation of conditions. As part of the agreement, Verizon must close its proposed spectrum transfer with **T-Mobile USA**. Within 3 years, Verizon must provide coverage and offer service to at least 30% of the total population in the "economic areas" in which it's acquiring AWS-1 licenses. Within 7 years, the telco must cover at least 70% of the AWS-1 license areas. As for roaming conditions, which deal opponents have been pushing for, Verizon's required to offer roaming for commercial mobile data services on any of its spectrum in the areas where it's acquiring AWS-1 spectrum to other providers on reasonable terms. The commitment will sunset in 5 years. Comcast applauded the decision, saying the terms will allow it to market Verizon Wireless products across its entire footprint under a renewable agreement, said *David Cohen*, evp. For at least 5 years, Comcast and Verizon can work together on a R&D partnership, which can also be renewed, he said. Comcast also has the option to ink a reseller agreement with Verizon at anytime after 6 months' notice. Approval of the "substantially modified transaction will benefit consumers," FCC chmn *Julius Genachowski* said in a statement. He argued that the deal, as originally proposed, wouldn't have been in public interest. Commissioner *Mignon Clyburn* gave a special mention to **CWA's** petition to adopt conditions that require FiOS buildout. Cmsr *Jessica Rosenworcel* urged regulators to carefully assess the state of the market in the 4 plus years when the agreements are up for renewal. Both comrs *Robert McDowell* and *Ajit Pai* argued that authority over the cross-marketing agreements should be DOJ's territory. **Free Press** was generally pleased with the conditions but expressed concern that the order didn't include buildout requirements. "Seven years is too long for rural and suburban customers to wait for quality mobile broadband service," said the group's policy advisor *Joel Kelsey*.

Digital Shuffle: *Jonathan Miller*, **News Corp** chief digital officer since '09, will leave at the end of Sept as the company moves toward its proposed separation into 2 companies. Miller will be an outside advisor on digital issues through fall '13.

Online: TV Guide Mobile is headed to App Store. The TV companion app offers personalized discovery, instant watching and social sharing. The centerpiece is TV Guide's Watchlist, the platform featuring user research and feedback-based innovations. New features unique to iPhone, iPad and iPod touch include New Tonight Trending, a social hot list based on what TV Guide users are watching, plus Watchlist filters for News and New Tonight, which show users only their favorites.

Public Affairs: Time Warner Cable Sports Net and **Time Warner Cable Deportes** have partnered with the **LA Lakers** on a series of community clinics that will take place around Southern CA in the coming months. The clinics, dubbed "Los Lakercitos Basketball Clinics," will include basketball instruction, prizes and free promotional items for the pre-selected participants.

VOD: Conquering SAT may have just gotten easier with some help from the "Mastering the SAT" VOD program produced by **Education in Demand**. At \$9.95 per show, the 6 half-hour section program offers test-taking guide in math, reading and writing.

Launch Pad: Discovery Communications launched online and on-air resources highlighting job opportunities in the

BUSINESS & FINANCE

healthcare industry as part of its ongoing "Discover Your Skills" initiative, a multimedia campaign designed to provide access to critical resources for obtaining job skills and expertise, and to raise awareness of career opportunities in skilled trade industries. The new content includes online training and information resources focused on healthcare careers on discoveryour-skills.com, including resources from the Virtual Career Network and public service announcements that have begun airing on **Discovery Fit & Health**.

Programming: New CNN original series "Inside Man" will debut April '13, providing an insider's view into sectors of American life that include gun lovers, marijuana growers, migrant farm workers and end-of-life caregivers.

People: **Discovery Comm** chief accounting officer *Thomas Colan* tendered his resignation effective Aug 30, according to an **SEC** filing. He is leaving to pursue another employment opportunity. CFO *Andrew Warren* will assume his responsibilities on an interim basis. -- **Cox** named former vp of government and public affairs *John Wolfe* svp/gm, New England region. -- **Media General** named *Marilyn Hammond* vp, broadcast sales and marketing, and *Andrew Lobred*, vp, digital media. -- **ViaSat** vp & CFO *Ronald Wangerin* will leave the company after Dec 17. While the company is searching for a replacement, vp/controller *Shawn Duffy* will act as interim CFO.

CableFAX Daily Stockwatch

Company	08/23 Close	1-Day Ch	Company	08/23 Close	1-Day Ch
BROADCASTERS/DBS/MMDS					
DIRECTV:	51.72	(0.07)	CONVERGYS:	15.39	0.05
DISH:	32.00	0.47	CSG SYSTEMS:	20.27	(0.15)
DISNEY:	49.17	(0.49)	ECHOSTAR:	27.45	(0.58)
GE:	20.64	(0.14)	GOOGLE:	676.80	(0.38)
NEWS CORP:	23.47	(0.21)	HARMONIC:	4.32	(0.1)
MSOS					
CABLEVISION:	15.05	(0.23)	INTEL:	25.04	(0.69)
CHARTER:	76.38	(0.73)	JDSU:	11.62	(0.1)
COMCAST:	33.95	(0.03)	LEVEL 3:	22.11	0.08
COMCAST SPCL:	32.98	(0.09)	MICROSOFT:	30.25	(0.28)
GCI:	8.80	(0.17)	RENTRAK:	17.64	(0.28)
LIBERTY GLOBAL:	54.60	(0.27)	SEACHANGE:	7.57	0.05
LIBERTY INT:	18.00	(0.11)	SONY:	11.61	(0.18)
SHAW COMM:	20.14	(0.19)	SPRINT NEXTEL:	4.78	(0.1)
TIME WARNER CABLE:	89.08	(0.22)	TIVO:	9.22	(0.13)
VIRGIN MEDIA:	27.13	(0.35)	UNIVERSAL ELEC:	15.22	(0.54)
WASH POST:	350.16	(4.56)	VONAGE:	2.10	0.04
PROGRAMMING					
AMC NETWORKS:	39.01	(0.39)	YAHOO:	14.87	(0.06)
CBS:	35.96	(0.14)	TELCOS		
CROWN:	1.67	UNCH	AT&T:	36.56	UNCH
DISCOVERY:	52.53	(0.3)	VERIZON:	42.25	(0.37)
GRUPO TELEVISA:	23.12	(0.19)	MARKET INDICES		
HSN:	44.09	(0.26)	DOW:	13057.46	(115.3)
INTERACTIVE CORP:	51.30	(0.39)	NASDAQ:	3053.40	(20.27)
LIONSGATE:	13.67	(0.42)	S&P 500:	1402.08	(11.41)
LODGENET:	0.38	(0.01)			
NEW FRONTIER:	1.54	(0.01)			
OUTDOOR:	6.85	0.01			
SCRIPPS INT:	58.80	0.17			
TIME WARNER:	41.80	(0.39)			
VALUEVISION:	2.01	(0.04)			
VIACOM:	50.53	(0.46)			
WWE:	8.00	(0.2)			
TECHNOLOGY					
ADVANTAGE:	2.10	0.02			
ALCATEL LUCENT:	1.19	(0.02)			
AMDOCS:	32.19	(0.17)			
AMPHENOL:	60.95	(0.01)			
AOL:	32.79	0.41			
APPLE:	662.63	(6.24)			
ARRIS GROUP:	13.52	(0.11)			
AVID TECH:	9.18	0.09			
BROADCOM:	35.21	0.04			
CISCO:	19.12	(0.09)			
CLEARWIRE:	1.75	0.11			
CONCURRENT:	4.50	0.05			

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THE CRITICAL SKILLS FOR TODAY

PROGRAMMER'S PAGE

Husbanding Resources

Perhaps it's time to ask the big question: What is TV anyway? With **Google** pumping \$100mln into Hollywood and everyone from **Hulu** to **Yahoo!** to **Netflix** developing original content, will big-time producers simply start making their own shows on the Web rather than endure the dreaded network pitch meeting? Uh, no. The business model doesn't exist yet. But it's certainly getting interesting out there. One example is "Husbands," an independent Web-based sit-com about 2 gay male newlyweds. The show's got plenty of buzz, in no small part because its co-creator is none other than *Jane Espenson*, whose stellar writing on **Syfy's** "Battlestar Galactica" carries major gravitas (It's only the best sci-fi series ever to hit TV... yep, we're standing by that). "We feel like we're doing television," she noted at a **Paley Center** screening and Q&A event last week in L.A. Espenson said she and her partners, including Emmy-winning producer *Jeff Greenstein* ("Friends," "Will & Grace," "Parenthood," "Desperate Housewives"), could have pitched it to cable nets, but "it really felt like something we had to get in and do ourselves." What's really striking is that the show's production quality truly matches that of a standard sit-com, even though it costs 10 times less. Producers have even divided each "episode" into a trio of 8-min segments, which means each one is 24 minutes and roughly matches standard sit-com run time, sans commercials. The producers claim that the suspiciously TV-friendly length doesn't mean they want a network pick-up, but it's yet another factor blurring the line between the Web and traditional TV. So far, the show's entire 2nd season subsists off a paltry \$60K in **Kickstarter** donations, and yet guest stars this season include *Joss Whedon*, *Felicia Day* and *Sean Hayes*, among others. So could any schmo without Hollywood connections get big talent to work practically for free? No. But connected or not, this ain't too shabby for the Internet. Or TV. Or whatever we're calling it these days. *MG*

Reviews: "The Nail File," Sun, 9p, **TV Guide**. Yet more evidence that reality TV execs like large personalities. This week nail salon owner Katie adopts a rescue dog (good); then she quickly dumps it on her fiancé (not so good), forcing him to cancel a business trip as she jets to Vegas to party (bad) and judge a toddler beauty pageant (really bad). Meanwhile there's 'drama' at the nail salon. Manager Anna is mad at nail tech Joyce for—get ready—arriving late. -- "Necessary Roughness," mid-season finale, Wed, 10p, **USA**. "The Sopranos" alum *Michael Imperoli*, who has experience playing a rehabbing character, is convincing in an entertaining ep with more twists than many series have in a season. -- "Little League World Series," consolation game, Sun, 11a ET, **ESPN**. Once again the LL WS has been excellent, with highlights including a no-hitter and Uganda as Africa's 1st team. The championship moves to broadcast (Sun, 3p ET, **ABC**), but ESPN has the consolation game. -- "The Inbetweeners," Mon, 10:30p, **MTV**. We continue to be impressed with MTV's teen dramas. First there was "Awkward" and now an adaptation of Britain's award-winning "The Inbetweeners," packed with the, er, awkward behavior of 4 not-quite-cool-enough teen boys. -- "Strawberry Summer," Sat, 8p, **Hallmark**. Strawberry sweet love story with *Shelley Long* 'n country music.

Basic Cable Rankings

(8/13/12-8/19/12)

Mon-Sun Prime

1	USA	2.1	2126
2	TNT	2.0	1956
3	DSNY	1.9	1848
4	FOXN	1.6	1597
4	HIST	1.6	1553
6	ESPN	1.3	1255
7	TBSC	1.2	1245
8	DISC	1.1	1123
8	A&E	1.1	1118
8	HGTV	1.1	1048
11	FX	1.0	960
11	LIFE	1.0	950
11	ADSM	1.0	943
11	AMC	1.0	833
15	FOOD	0.9	935
15	TRU	0.9	835
15	DSE	0.9	69
18	SYFY	0.8	784
18	MSNB	0.8	770
18	TLC	0.8	757
18	FAM	0.8	732
18	NKJR	0.8	618
23	NAN	0.7	654
23	BRAV	0.7	640
23	LMN	0.7	556
23	ID	0.7	539
23	NFLN	0.7	405
28	SPK	0.6	638
28	TVLD	0.6	619
28	MTV	0.6	602
28	VH1	0.6	550
28	APL	0.6	546
28	CMDY	0.6	544
28	BET	0.6	538
35	EN	0.5	478
35	HALL	0.5	462
37	CNN	0.4	385
37	NGC	0.4	362
37	ESP2	0.4	353
37	OWN	0.4	347
37	TRAV	0.4	335
37	GSN	0.4	331
37	DXD	0.4	308
44	HLN	0.3	283
44	OXYG	0.3	270
44	SCI	0.3	245

*Nielsen data supplied by ABC/Disney

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CableFAX Daily

WHAT THE INDUSTRY READS FIRST.



SET VISIT

Diamond in the Tough...

The studio set has the look and feel of a war room. A map of the globe, originally carved out of foam core insulation and rebuilt out of wood, is backlit and positioned centrally within the camera frame. Flag poles flank the two participants: a military guest and interviewer *Lou Diamond Phillips*



Host Lou Diamond Phillips gets educated on "Delta Force."

Phillips, well known for his work in TV and film. It's another day on the set of "An Officer and a Movie," a series that has helped propel **Military Channel** to record growth in 2Q of this year. On the surface, it's hard to detect that it's only the 2nd season. Look

closer, however, and you'll notice that the computer mainframe doubles as a food cart. And the door behind Phillips located stage left wasn't even there in the previous episode. The set's still a work in progress. In fact, season 1 made its bones shooting out of a freezing, vacant restaurant. It's come a long way since then.

The show seeks to introduce Americans to the behind-the-scenes heroes of the military and educate the net's audience on the real events on which the films are based. Phillips views the series as a community service. Providing a platform for decorated veterans to comment on these films is a reminder that people have lived through the events chronicled by Hollywood, and in fact provided the inspiration. "I think it puts a face and a humanity on our fighting forces and makes people realize their sons, their brothers, their daughters, their husbands, their neighbors are out there on the front line protecting our way of life," says Phillips. "To me it elevates the films, and it's a reminder in the world of entertainment." The tone is far from pedantic or preachy, however—something the crew was adamant to avoid. "We tried very hard not to turn this into '60 Minutes' or to make it dry, sort of talking heads," he says. "We try to keep it as a conversation, and about something that you might be interested in, sitting in your own living room."

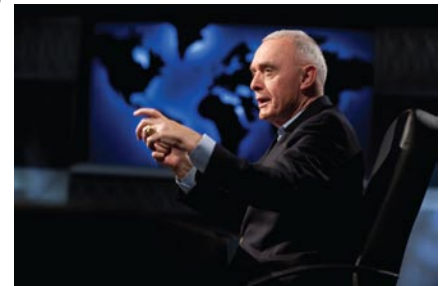
The series occupies a 2- or 3-hour block on Military Channel's Saturday night lineup. Each episode consists of a film featuring the military and intercut with 4 conversations between Phillips and a special military guest. Guests have included retired General *Barry McCaffrey*, RI Senator

Jack Reed and, at the time of this set visit, retired Staff Sergeant Major *Eric Haney*, a former member of the 1st Special Forces Operational Detachment-Delta, aka the Delta Force. Fittingly, Haney's appearance was coupled with a screening of the 1986 action/adventure film "Delta Force," followed by a second episode featuring the film's sequel.

The range of officers featured on the show runs the gamut. According to *Ron Simon*, exec producer at **Discovery Emerging Networks**, the breadth of ranks represented—sergeants, NCOs (noncommissioned officers) and generals—is strategic. "Each week you're tuning into somebody who was either your commander or who was the guy next to you," Simon says. "It's very important for our audience to get that, that this is a place that everybody can come to."

Of course, the militarily-informed are quick to point out errors in visual representations of themselves—and the series certainly capitalizes on that desire. "One of the fun things about our show is that we can call bullshit on Hollywood," Phillips muses. "And that's always fun as well."

Haney, who wrote the book "Inside Delta Force" detailing his special operations experiences with the elite unit, also co-executive produced the CBS show "The Unit," created by *David Mamet* and inspired by Haney's memoir. The challenge with entertaining a military audience, he says, lies herein: "They look at it as an exact replication of their life," he says. "That's the perspective that every soldier, sailor, marine has." So they're quick to point out incongruities. But ultimately he says they enjoy seeing their lives on screen. "Overall, like any other profession and walk of life, people like to see themselves portrayed," he says.



General Barry McCaffrey on the military's hunt for future leaders.

Meanwhile, producers want to reach a younger audience as well, and they're building out extras for the Web and adding social components in an attempt to bridge the generation gap. An example: To supplement the recorded footage of Retired Army Captain and Historian *Douglas Cohn*, who discussed Hitler's inner circle with Phillips, the channel ran a live chat with Cohn on **Facebook**. Similarly, when Phillips attended the Sundance Film Festival in January to promote his film "Philly Brown," he was impressed with young people's knowledge of the show. "What's

SET VISIT

wonderful is, I really think that we're expanding our audience and that we're attracting new people to it, and even a new generation," he says. "I was incredibly pleased and gratified that they were reaching a younger audience as well."

Phillips' military family background and dedication to numerous military causes made him a natural to host the show. His father did 2 tours in Vietnam as a Navy aircraft mechanic, and Lou himself was named after Master Gunnery Sergeant *Leland "Lou" Diamond*, "a marine's marine, a kind of a legendary guy in the South Pacific," Phillips explains. What impressed producers the most, however, was the star's dedication to veterans' rights, exemplified by his 2002 testimony before a House Senate Subcommittee on Veteran Affairs on behalf of Filipino war vets, which led to improved benefits.

"When we first started, we thought of a number of folks," Simon says. "But I mean, we're a small network. Lou was sort of a pipe dream. We reached for it and said hey, 'let's have him say no before we just go another route.' And as soon as we got in touch with him, he said 'I want to do it.' Most impressive, says Simon, is Phillips' willingness to go above and beyond. "When he first came off the plane he said, 'What else can we do?'" I said, 'well, if you want, Walter Reed is down the block.' His response? 'When are we going?'" recalls Simon.

Indeed, Phillips got right down to it. He hosted a poker night for "Operation Second Chance," a group committed to supporting wounded combat veterans. According to Simon, "they came over to Discovery and got to try their hand against Lou in poker." How'd they do? "My reputation preceded me," Phillips jokes. Once he got himself to the final table (in order maintain his "street cred") he started throwing hands. Having recently turned 50, he's now able to play in senior poker tournaments. "The beauty of it is, I'm not up against these young guns who are brash and cocky at the poker table. I'm dealing with the guys who are a little more patient, a little more willing to wait for good cards." With the seniors, however, he managed to hit a brick wall. He has plans to play in the World Series again this year.

From a production standpoint, the greatest challenge the series presented was locking in the features. "We have a huge list of films that we'd love to have," Simon explains. "We go to the distributors and we say, 'hey, what do you have, and we try to see what matches up.'" Sometimes

producers purchase films in bundles to get the one they really want to air, which means they may decide not to air every one they purchase. Put simply, not every military film is a good fit for the channel. For instance, *Oliver Stone's* "Heaven and Earth," a story about a Vietnamese girl who survives hardship after the war, did not fare well. "Our audience doesn't like the emotional stuff," says

Simon. "They want to escape [through] action movies... But we're still learning."

Once the films are set in stone, getting the officers is a simple task by comparison. "The officers that we call at this point understand the series, and they all want to be a part of it, which is great," says Simon. "We spend the most time and manpower trying to get the right person for the right show." They generally approach the military when seeking out an officer, but that does not guarantee cooperation.

"There are certain movies where they come back to us and say, 'hey look that's not a movie we feel comfortable with,'" says Simon. "And we totally respect that, and that's when we look to the retired community." For instance, "Delta Force" was not one of the films supported by the military—hence the need to seek out retired Haney for the interview.

Ultimately, one of the show's greatest assets is Phillips himself. Nearly every episode he flubs his first line not because he's nervous, but because he's hoping to disarm his guest. It's also a reminder that the show is being recorded, and that flubbed lines can be easily re-recorded. "The idea is, we're here to make sure they're presented in the best light, in a light that they're proud of," says Simon. "They've serviced our country, it's the least we can do."

What's likely to win hearts and viewers over the most, however, are the guests themselves. On the day of the set visit, Retired Army Sergeant *Arthur Wiknik*, who was scheduled to shoot an episode on the film "Hamburger Hill" the following day, happened to stop by the set. Wiknik was a 20-year-old infantry squad leader in Vietnam with the 101st Airborne at the battle for Hamburger Hill and among the first to reach the hill top during the final assault. "I tell people, I always have, when the country turned our back on us [many years ago], I kept talking," he says. "A lot of people didn't want to talk about it. I did. I want them to know, I didn't do anything I'm ashamed of. This is not about me. I'm representing a whole generation of warriors."

— Kaylee Hultgren



Retired Staff Sergeant Major Eric Haney talks counterterrorism.