

Speaker 1 ([00:04](#)):

Welcome to The Bill Walton Show featuring conversations with leaders, entrepreneurs, artists and thinkers, fresh perspectives on money, culture, politics and human flourishing. Interesting people. Interesting things.

Bill Walton ([00:24](#)):

Welcome to The Bill Walton Show. Today, I want to explore what life is like for Christian women artists in the TV and movie business with Nancy Stafford, known to millions as Andy Griffith law partner on TVs Matlock, and Nina May, an award winning independent filmmaker.

Bill Walton ([00:43](#)):

Together, with Nancy starring and Nina producing and directing, they have collaborated on a terrific new romantic comedy, First Lady, premiering this Valentine's Day. Nancy has been a series regular on six TV shows and has several upcoming movies. As an author, she's written two bestselling books.

Bill Walton ([01:03](#)):

Nina, the founder of Renaissance Women Productions, has also written and directed the award winning Daily Bread and Life Fine Tune. There's a lot I want to dig into, but let's start with the First Lady. Nina, I think you thought this one up. You want to go first?

Nina May ([01:21](#)):

Yes, it's wonderful. It's a fun romantic comedy we're calling the modern fairy tale for the whole family. And I came up with the idea years ago when someone asked me, because I was very involved politically and they said, "Nina, would you ever consider running for president?" And I said, "No, but I'd love to be first lady."

Nina May ([01:40](#)):

And it just came out of my mouth and it just always was in there. What would that look like for someone running for First Lady? And I actually did a research and found out that there have been actually nine ... you use this a lot. Nine first ladies that are non-spouse, who are not married to the president.

Bill Walton ([01:54](#)):

Really?

Nina May ([01:55](#)):

Yeah.

Nancy Stafford ([01:55](#)):

But isn't that amazing?

Bill Walton ([01:56](#)):

No, I didn't ... yeah.

Nina May ([01:56](#)):

It's incredible. But none have ever run for the Office of First Lady because is there really an office of the First Lady? We don't really know. So I pulled together a little bit of a plot and immediately ... and I've known Nancy probably for about 20 years, I guess. And she just immediately came to my mind as being the perfect person to cast this First Lady.

Nina May ([02:15](#)):

So I sent her the script. I was just selling her all the post. I said, "Nancy, I've got this script, I want you to look at it. I think you'd be perfect for it." Well, I never heard back from her and she didn't hear back from me. So she's thinking like, "I guess you chose someone else." And I'm thinking like, "I guess, she didn't like it." It was the wildest thing.

Bill Walton ([02:32](#)):

Well, having seen the movie, you were the right choice.

Nancy Stafford ([02:35](#)):

She picked me.

Nina May ([02:35](#)):

Totally. Fortunately.

Bill Walton ([02:38](#)):

How did you react to this idea?

Nancy Stafford ([02:40](#)):

Well, I loved it. And so I immediately wrote Nina back to which she never got the email. And then we ran into each other about a year later, I guess at a media summit, Christian media summit. And I said, "Whatever happened to the First Lady?" and she said, "I thought you didn't like it." So from that moment on, and that's been what? 18 months-

Nina May ([02:59](#)):

About 18 months-

Nancy Stafford ([02:59](#)):

... or so.

Nina May ([03:00](#)):

... since that regrouping to us distributing it, 18 months, which is absolutely unheard of in this industry. It's unheard of.

Nancy Stafford ([03:07](#)):

As you know as a producer, I mean, that just never happens.

Bill Walton ([03:08](#)):

Yeah, that's fast.

Nina May ([03:10](#)):

But you talk about Christian women. It was a miracle actually that I did not get her email because I had to decide between pulling the trigger on First Lady. Of course, you can't say that, pulling the trigger on the First Lady. Starting production on First Lady or this post-apocalyptic dramatic series that I had already also written called Daily Bread.

Nina May ([03:32](#)):

And since I didn't hear back from her, I said, "Well, you know what? Everything's set for Daily Bread. Let's go ahead and start casting calls and everything,." And so it was almost exactly to the minute that we finished Daily Bread that we did this conference together and we regrouped on First Lady. I learned so much on Daily Bread that I applied to First Lady.

Nina May ([03:51](#)):

If I jumped into First Lady without doing this TV series first, I don't think it would be nearly as good as it is. So I believed that was God's hand saying, "I know what you're supposed to do for us Nina. Don't worry about whether Nancy's got the script or not. I got it all under control." And it's two really great projects, I think.

Bill Walton ([04:08](#)):

Well, Nancy, I've watched the film. It's a film that ... it's about politics in part, but it's not political.

Nancy Stafford ([04:16](#)):

I know. Isn't that brilliant?

Bill Walton ([04:17](#)):

I can't figure out which party you are in actually.

Nancy Stafford ([04:19](#)):

Thank you.

Nina May ([04:21](#)):

Thank you. Exactly.

Nancy Stafford ([04:21](#)):

That was the point.

Bill Walton ([04:23](#)):

That was the point? Okay.

Nina May ([04:26](#)):

That was the point. That's exactly right.

Nancy Stafford ([04:26](#)):

We wanted to set it in ... Well, Nina wanted to set it in the world of presidential politics, but be apolitical, totally non-political.

Nancy Stafford ([04:32](#)):

And especially right now in this climate we're in where everything is heightened and heated and divisive, here comes First Lady set in this world but is a chance for everybody to come across the aisle and laugh and just come together for once and just enjoy 90 minutes in a theater and have some hope and have some fun. Laughter is medicine for the soul and we need it.

Bill Walton ([04:59](#)):

Well, I have something I have to disclose.

Nancy Stafford ([05:01](#)):

Okay.

Bill Walton ([05:03](#)):

Nina had first talked with me about playing the part of the president.

Nancy Stafford ([05:06](#)):

You would have been great.

Nina May ([05:06](#)):

Yeah.

Bill Walton ([05:07](#)):

Well, except she killed me off in the first four minutes.

Nancy Stafford ([05:10](#)):

And you wanted a bigger role.

Bill Walton ([05:12](#)):

I wanted a bigger role.

Nina May ([05:14](#)):

You said, "Wait a second."

Nancy Stafford ([05:14](#)):

You would have been great, but Joel King who plays president-

Bill Walton ([05:17](#)):

He was very good.

Nancy Stafford ([05:18](#)):

... he was fabulous.

Bill Walton ([05:18](#)):

He was great. What was the idea? Just give us a quick plot summary so we know.

Nina May ([05:24](#)):

Well, basically, it's a woman who is the first lady but her husband dies in office and his dying wish or request is that she helped the vice president in his bid for running for office because election is coming up. And she doesn't know what to do and it's her girls that give her the idea, her aides that give her the idea. It's like, "Well, it's never been done before.

Nina May ([05:45](#)):

Well, none of this has been done before and why are we doing duh, duh, duh." So anyway, since she agrees to do it and then the fun begins. And basically, it pits her then, even though she helps him get into office, you have to have conflict in the movie.

Nina May ([05:56](#)):

It can't be, "Well, okay, that was a fun movie." You got to have conflict. I made the conflict between her and the president because now he's thinking that everybody loves her. She's more popular than him. She got him the elected.

Bill Walton ([06:07](#)):

The young man who was vice president is now the president. Now, he's jealous.

Nina May ([06:12](#)):

Jealous.

Nancy Stafford ([06:15](#)):

He's a little hurt.

Bill Walton ([06:15](#)):

And threatened.

Nina May ([06:15](#)):

Threatened, exactly.

Bill Walton ([06:16](#)):

I can see why.

Nina May ([06:17](#)):

I mean, Kate, my character Kate Morales was beloved, so-

Nancy Stafford ([06:19](#)):

Exactly.

Nina May ([06:20](#)):

... I can see it too. And then the real antagonist of her is Mallory Carrington who would have been the first lady had her husband won, and that's really why she did this. She said, "We've got to protect the dignity of the position of First Lady," and she's all about protocol. She's all about history. And she is a history professor.

Bill Walton ([06:41](#)):

Who played that part?

Nina May ([06:43](#)):

Oh, Tanya Christianson.

Nancy Stafford ([06:44](#)):

Tanya Christianson.

Bill Walton ([06:45](#)):

She's over-the-top good.

Nina May ([06:45](#)):

She was hysterical.

Nancy Stafford ([06:45](#)):

She was hysterical.

Nina May ([06:47](#)):

And she was a doll to work with and all those were her clothes.

Bill Walton ([06:51](#)):

Really?

Nina May ([06:51](#)):

She bought her own clothes.

Nancy Stafford ([06:52](#)):

She owns those clothes.

Nina May ([06:54](#)):

I know. Big flowers and ... she was a hysterical.

Nancy Stafford ([06:56](#)):

She is a friend of mine. I've known her for a long time. She lives in Florida actually. And as soon as I read this script, I called Nina and said, "I know who needs to play this role." And she just nailed it.

Nina May ([07:05](#)):

She nails it.

Nancy Stafford ([07:06](#)):

She steals the movie, which delights me. And I mean, really, she's wonderful.

Bill Walton ([07:10](#)):

The cast is great. How did you pull together the cast?

Nina May ([07:12](#)):

Another miracle. I'm telling you, we cast that whole thing in about four weeks, maybe, I mean, if that. And I knew ... Nancy, because she said, "Are you going to do it?" She's already in. I'd already talked to Stacey Dash about something. So I said, "Hey, Stacy, we're doing this movie. When are you finishing yours?" She goes, "Oh, in about such and such time."

Nina May ([07:30](#)):

"Great. Come on. Work with us." I talked to Joe Bagley, who was a very dear friend and he's knee deep in the industry. And I said, "Joe, I'm looking for an actor in their 60, 65 that can do romantic comedy, duh, duh, duh." He immediately said, "Well, what about Corbin? Corbin Bernsen?"

Bill Walton ([07:51](#)):

Corbin Bernsen.

Nina May ([07:53](#)):

I said, "Corbin Bernsen? I mean, the rough, tough policeman in your face?"

Bill Walton ([07:55](#)):

He was in LA law.

Nina May ([07:56](#)):

Yeah, he was in LA. He's in Psych. I mean, he does a lot of different movies. I was going, "Are you sure he could do romantic comedy?" And Joe was like, "Oh, no. Absolutely." Actually, he said, "I'll tell you what, send me the script and I'll get it to him." And I'm thinking, "Okay, it's going to be a couple of weeks maybe I'll hear back, but I'm going to continue my search." What? Corbin calls me back like within four hours.

Nancy Stafford ([08:17](#)):

Oh, my goodness.

Nina May ([08:18](#)):

Yes. And said, "I love the script. I want to do it." I was like, "Oooh." And then it was just downhill from there getting everyone else.

Nancy Stafford ([08:24](#)):

And he was so charming, wasn't he?

Nina May (08:26):

He was. He was delightful.

Nancy Stafford (08:27):

Just cute and fun.

Nina May (08:28):

Perfect choice. Perfect choice. And he even did the little accent that he worked on a little bit.

Bill Walton (08:33):

Well, you gave him a hard problem. He was doing a foreign accent but you didn't name the country.

Nina May (08:37):

Well, Moldova Nik.

Bill Walton (08:37):

Moldova Nik, yeah. Okay.

Nina May (08:40):

It's a made-up country. And I even told him that. I said-

Bill Walton (08:43):

So we got a made-up accent.

Nina May (08:44):

[crosstalk 00:08:44]. That's exactly right. And I put everyone in his ... all his extra guys from all over. I mean, it was very eclectic. The black and white, young and old Hispanic and Filipino and everything, so nobody could guess what country it was because I don't even know what country it is. It's just Moldova Nik.

Nancy Stafford (08:59):

And he and I used to laugh because his accent would vary from scene to scene. And sometimes, he'd be a little more French and sometimes, more Austrian. And I mean, it was hysterical.

Nina May (09:09):

It was fun.

Nancy Stafford (09:10):

I think it was perfect too.

Nina May (09:10):

But it's a good comedy, so you can do that.

Bill Walton ([09:12](#)):

As an actress, how do you prepare for a role like this?

Nancy Stafford ([09:15](#)):

Well, you know what? It was so beautifully written on the page, and that helps. It starts with the writing. If the writing is good, then so much is given to you. So what I did when I learned first of all that there were nine non-spousal first ladies, I started looking at that.

Nancy Stafford ([09:31](#)):

But then I decided, what are the attributes of the first ladies that I most admire? So I called from the fierceness and the ferocity and the loyalty of Barbara Bush and the grace and dignity and humor of Laura Bush, Nancy Reagan and her dignity and even Melania Trump and Her grace under huge pressure.

Bill Walton ([09:56](#)):

Right.

Nancy Stafford ([09:57](#)):

So I made a composite figure using some of the best qualities and what I loved about what she wrote for Kate is that she is a woman who is steeped in history. She's a history professor and she chooses to do everything she can to preserve ... She loves government and she loves protocol and she loves dignity, but fiercely flawed. So she was fun. But, yeah.

Bill Walton ([10:23](#)):

You're watching The Bill Walton Show and I'm here with Nancy Stafford and Nina May and we're talking about their new movie, First Lady.

Nina May ([10:30](#)):

Yay.

Bill Walton ([10:31](#)):

Yay. So it comes out on Valentine's Day.

Nina May ([10:36](#)):

Valentine's Day, February 14. I had some guy ask me today, "What day is Valentine's Day?" I said, "You're not married, are you?"

Bill Walton ([10:43](#)):

I admit to not being sure about that date just this morning. So Corbin Bernsen co-stars with you and it was shot mainly in a location here in the Washington area.

Nina May ([10:57](#)):

Yeah, in Fairfax and Rappahannock counties, basically. Oh, and in Texas is where all the Oval Office scenes were shot. In Longview, Texas in someone's replica of the Oval Office. It was great.

Bill Walton ([11:08](#)):

Now, I want to talk with you both about separate but similar things. I want to talk with Nancy about how you proceed in a very successful career in Hollywood as a very serious Christian when Hollywood is not exactly that. And Nina, I want to talk with you about how you've now made three films, and you pull this together and a lot of people think about making a movie, how that happens.

Nina May ([11:36](#)):

Sure.

Bill Walton ([11:38](#)):

Let's start with Nancy.

Nancy Stafford ([11:39](#)):

You need me [crosstalk 00:11:40].

Bill Walton ([11:40](#)):

Okay. You were Miss Florida in the Miss America contest and then became a Ford Model, which is a big deal. A very big deal.

Nancy Stafford ([11:50](#)):

Yeah. It was fun.

Bill Walton ([11:51](#)):

And you were in like 300 commercials before you started acting.

Nancy Stafford ([11:54](#)):

Yeah. I started ... In fact, what's funny is I actually started ... It was not my intention at all. I was actually a journalism grad from college and I was working in The Marketplace and got a call from an agent in Miami who desperately said, "I got all these ad agencies coming to Miami to shoot these big commercials in the winter."

Nancy Stafford ([12:15](#)):

And Screen Actors Guild, the actors union was on strike. She says, "I'm desperate." And I said, "Well, thanks for thinking of me." And she said, "Would you just come and audition?" And I auditioned for five big national spots in one week and I got them all. And that's what started it. I got ... Out of nowhere I got Coca Cola and PNG, I mean, big national commercials, and I got bitten by the bug.

Nancy Stafford ([12:39](#)):

So I started doing more commercials and decided to move to New York to study. I didn't go to model. I went to study acting. So I enrolled in Stella Adler Conservatory and was in class 18 hours a day, it felt

like, modeling on the side, doing a lot of commercials, and started then working in a soap in New York. That was my first job.

Bill Walton ([13:00](#)):

So Ford, that was sort of famously nurturing as an agency. Didn't they take ... back in those days, these young vulnerable women would come to New York and-

Nancy Stafford ([13:07](#)):

And they'd offer us a day at [Eilene's00:00:13:09] home. And she was very much like a mama hen, very protective of her girls. Now, I was a little older. I was 24 years old when I signed with Ford, which at the time, it's like-

Bill Walton ([13:22](#)):

It could be like eight years older or seven ... yeah, six or seven or eight years older than [inaudible 00:13:25].

Nancy Stafford ([13:25](#)):

Yes, at least. But she said, "You're old." When I first met her, there she was and then she goes, "You're really old." And this is her voice. I'm doing her voice, "You're old." And I said, "Oh, well. Yeah, thank you." But she says, "But I'm going to work with you because you're going to make me a lot of money."

Nina May ([13:42](#)):

Oh, wow.

Nancy Stafford ([13:42](#)):

And I did make her a lot of money.

Bill Walton ([13:43](#)):

And you did.

Nancy Stafford ([13:43](#)):

Yeah.

Nina May ([13:44](#)):

That's good for you.

Bill Walton ([13:45](#)):

And Nina, when did you get the bug to start making movies, film?

Nina May ([13:50](#)):

I think I've always loved production, anything dealing with production. And remember, in high school, like for example, during ... you're talking about beauty contest. All the beauty contests, all the shows, all the anything, I didn't want to be on the stage. I wanted to be behind the stage. I wanted to run the camera.

Nina May ([14:08](#)):

I wanted to tell them where to put the lights, where to put the sets. "Can I redesign the sets?" I just love the whole concept of production. I don't know what it was, but years ago ... I'm not going to tell you which movie it was because I'm embarrassed that I was in it. I was an extra in a movie. I'll give you a tiny bit of a hint. It won Best Picture. But I'm still embarrassed that I was in it. So I know-

Bill Walton ([14:30](#)):

Okay. We got 20 questions here. Yeah.

Nina May ([14:33](#)):

But I was a ... Okay, I'll give you another hint. I was an FBI trainee with Jodie Foster. And so I was with her for like-

Bill Walton ([14:44](#)):

So this was the Scorsese movie maybe?

Nina May ([14:46](#)):

No.

Nancy Stafford ([14:46](#)):

Silas?

Nina May ([14:48](#)):

Oh [crosstalk 00:14:49]. I know. But I don't want anyone going to see it just because ... Anyway, because I was right there on the set every single day for literally three weeks, I'm this close to the director every time. This close to the director of photography. I'm seeing everything around me. I'm hearing what he's telling this person, that person.

Nina May ([15:05](#)):

And I was just going, "Oh, my gosh, I'm fascinated." I wanted to get out of being an extra so bad that I could just ... "You all go do your shit. I just sit here listen at the foot of the master right here." And I couldn't get out of my head that it was so much fun. But what really inspired me to realize I could do it was when the Kendrick Brothers, I saw them on Fox News one morning.

Nina May ([15:26](#)):

They had taken \$100,000 there ... not taken. Their church had invested \$100,000 in them to do their first movie. They've never done anything before. They've never acted. They'd never written a script. Never done anything before. And Sony picked it up and I think they ended up making like \$20 million or something.

Nina May ([15:45](#)):

And it reminded me of what my thought has always been about making movies. You do not need to spend a gazillion dollars to make a movie. You just have to have a really good script, good directing,

good acting, and then, of course, distribution so everyone can see it. But I would look at those budgets in Hollywood and go, "That shouldn't cost 10 million. That shouldn't cost five.

Nina May ([16:02](#)):

"That shouldn't cost one." I found out what a line producer was. And I said, "Can I see your budget?" And I'm looking at the budget and go, "You don't need that. You don't need that. You certainly don't need 20 of those. Are you paying that guy that much?" And so I would see these 50 or \$5 million budgets, \$10 million budgets, scratch, scratch, scratch, scratch. Okay, "Now, I'll do that for \$250,000."

Bill Walton ([16:23](#)):

Of course, you're so ... Look, let's be plain. I've known you for a while.

Nina May ([16:26](#)):

Yes, you have.

Bill Walton ([16:27](#)):

And I think the first time I met you, you were on a tractor or a bulldozer.

Nina May ([16:32](#)):

My Bobcat.

Bill Walton ([16:33](#)):

And you've got in your bio here that in your spare time, you like to work on construction projects serving as a general contractor.

Nina May ([16:40](#)):

Yes, I do. I love it.

Bill Walton ([16:40](#)):

It's a pretty good background to produce a movie.

Nancy Stafford ([16:42](#)):

Yeah. It comes in handy.

Nina May ([16:44](#)):

But it's the same thing, if you think about it. You start with a blueprint, you start with a script. You know what your contractors are going to be, you know who your cast and crew is going to be. So you just build it from the bottom up and then you get to furnish this or colorize and do the foley and sweetening the sound and everything on that. And they're so similar. I mean, it's creating and building.

Nancy Stafford ([17:05](#)):

Project management.

Nina May ([17:06](#)):

Yes. And I just ... I love that. I really do.

Bill Walton ([17:10](#)):

So you went on from modeling to Hollywood TV. When did you get your part in Matlock?

Nancy Stafford ([17:18](#)):

Actually, I was brought from New York to do a show called St. Elsewhere, which was ... I did the first three seasons, second, third and fourth year. They brought in my character with Mark Harmon. So I did that show. That's what brought me to LA. And then when that show ended, then I got a TV series called Sidekicks for a year on ABC and Disney.

Nancy Stafford ([17:43](#)):

And when that show was canceled, sadly, it was a lovely show but terrible time slot, Matlock came along and his daughter for first season had just left the show and they were looking for his new law partner. Perfect timing for when I was exiting my other show and they brought me in to do this. And I did that show for five years.

Bill Walton ([18:04](#)):

Did you like Andy Griffith?

Nancy Stafford ([18:05](#)):

Loved Andy Griffith. Oh, my gosh, who doesn't love Andy Griffith? Now, he was-

Bill Walton ([18:10](#)):

He was a wonderful actor. He made that movie with A Face in the Crowd-

Nancy Stafford ([18:13](#)):

A Face in the Crowd.

Bill Walton ([18:14](#)):

... in the late 50s.

Nancy Stafford ([18:15](#)):

If your viewers and listeners have not seen Andy Griffith in A Face in the Crowd, they must. He is terrifying in this role. And it will show you-

Bill Walton ([18:25](#)):

Yeah. What's it? Lonesome Rhodes. He played Lonesome Rhodes.

Nancy Stafford ([18:28](#)):

Yes, Lonesome Rhodes. Elmer Gantry kind of character. Gantry. And he was ... I mean, my goodness, he was an American icon. I mean, created two of the most iconic distinctive culture-making characters with Andy of Mayberry. I mean, look what he created for our country.

Nina May ([18:50](#)):

People still watch it too.

Nancy Stafford ([18:51](#)):

People watch it, they love it. And he did the same really from Matlock. So I adored him. We laughed every day and it was like a master class for me every day.

Bill Walton ([18:59](#)):

What did he teach you about acting? Because a part of what I want to convey here is what the craft is that you're engaged in. What did he teach you about acting?

Nancy Stafford ([19:08](#)):

A number of things, not the least, of which is improvising, staying true to the script, but the capacity to improvise within the confines of lines, which sounds counterintuitive, but is a wonderful gift that he exhibits all the time. For instance, he used to do ... If your viewers remember the ubiquitous courtroom scenes every episode, where he gives his final summation speech.

Nancy Stafford ([19:40](#)):

And it's a long ... It's like a five-pager long. He would do that as a monologue. He memorized it. He would tell me as a monologue. And then he would deliver this thing in one take. He was basically one-take Andy. So we have the gallery full of people. We got the jury for ... The courtroom is packed with people, extras and actors.

Nancy Stafford ([20:03](#)):

And he would stand up and do the summation scene, usually, in one take. We never had to even do a safety. He got a standing ovation almost every time. I mean, he's remarkable. His work ethic was astounding. I've always had a good work ethic, but it was great to see a veteran. Say, "I'm coming in at five and I'm getting ready and I'm leaving at five at night," but he went straight to bed.

Nancy Stafford ([20:26](#)):

I mean, his work ethic was unbelievable, and he cared deeply about the character of Matlock. So he was making constant changes with the writers because of the character. I learned so much from him. Plus, he was just fun. Oh, my gosh. Some of my most fun moments, he'd bring his guitar on set and play.

Nancy Stafford ([20:45](#)):

And my husband's a fabulous musician, and he would sidle up to me sometimes and say, "Hey, Nancy. Call Larry. See if he'll bring his mandolin over." And just he was great.

Bill Walton ([20:56](#)):

You're watching The Bill Walton Show. I'm here with Nina May and Nancy Stafford and we're talking about Nancy's career early on working with Andy Griffith in Matlock and also the role her husband Larry Myers played in the career early on. You have a friend of mine, good friend, Colby Mayze.

Nina May ([21:13](#)):

Yeah.

Bill Walton ([21:14](#)):

Has he been involved with you in the making of your movies?

Nina May ([21:18](#)):

I always make him the executive producer and everyone in the industry-

Bill Walton ([21:20](#)):

I don't think executive producer is doing work though, do they?

Nina May ([21:22](#)):

No. But they [chuching 00:21:23].

Nancy Stafford ([21:23](#)):

That's their kind of work.

Nina May ([21:27](#)):

That's right. Oh, yeah, he works. And he's also a lawyer too, so that helps a lot.

Nancy Stafford ([21:31](#)):

That saves you.

Nina May ([21:31](#)):

That saves the [chuching 00:21:32]. Exactly.

Nancy Stafford ([21:34](#)):

Oh, my goodness.

Bill Walton ([21:35](#)):

Yeah, that's great. So pulling together the financing for something like this, how do you how do you do ... how do you get a show going?

Nina May ([21:42](#)):

We do these through our foundation, our Renaissance Women Production, Renaissance Women Foundation. The Renaissance Women Productions is a project of it. And because it's all educational, what we're trying to do is find undiscovered talent.

Nina May ([21:54](#)):

Especially young kids that feel called into the industry and give them an opportunity in front of or behind the camera in real life production so that they don't have to feel they got to go out to Hollywood and do the casting couch or that me-too stuff. Because it happens, I've seen, and this is what inspired me to do this.

Nina May ([22:12](#)):

I saw some of these young, gorgeous girls that had ... And they were like the miss high School and the star of that show in college or whatever. And everyone's like, "Oh, you got to go to Hollywood. You're so good." They would come back absolutely broken. It's like their souls had been destroyed because they couldn't make it out there because they were expected to do things they would not do.

Nina May ([22:33](#)):

And I said, "Why did you do that? You shouldn't have done that." "Well, what are my options?" I started thinking about that. What are their options? No one's going to just take someone that's never been on stage and go, "Hi, I'm going to cast you in this." I mean, that would be like ... you know what I'm saying?

Bill Walton ([22:46](#)):

Well, that's one of the things about your movies is you do have an ensemble. You've got a group of young people that go from production to production. And this is Renaissance Women's Production?

Nina May ([22:55](#)):

Renaissance Women Production. And like I said, it's a project of Renaissance Foundation, which is an nonprofit organization.

Nancy Stafford ([23:01](#)):

And another thing I love about the model that Nina has on, she is ... Well, two things. Through her Foundation, and because she is discovering undiscovered and undeveloped talent oftentimes, and putting them both behind the camera to learn things as well as in front, she's all about mentoring.

Nancy Stafford ([23:26](#)):

And I'm all about mentoring too on the other coast in Hollywood, because I think it's so important for us to raise up this next generation of storytellers and create creative content developers. And so it's very exciting, I think, to be able to be part of working with someone who hasn't honed their craft yet, but because we can teach them by even ... if they only watch.

Nancy Stafford ([23:52](#)):

They're getting a chance by osmosis. I mean, that's how I learned set etiquette. That's how I learned to be a professional. It was watching intently. I mean, I've always been a sponge. Everybody I've ever worked with, like, how are they doing that? What do they do? How do you respond? And so she's giving them a chance to do that.

Nancy Stafford ([24:09](#)):

And also what I love is that she's proving as our many independent filmmakers, that there is life outside of Hollywood. You don't have to be within the confines of the Hollywood system to be an effective filmmaker and a successful one.

Nancy Stafford ([24:24](#)):

Exactly.

Bill Walton ([24:24](#)):

You mentioned me-too. I mean, what's ... Is this ... I'm not that close to this. So what is ... how do ... What's your take?

Nancy Stafford ([24:36](#)):

On the me-too movement?

Bill Walton ([24:37](#)):

Yeah.

Nina May ([24:39](#)):

You want to ... that's just sort of your ... that's not the word. We don't really deal with it at Rappahannock County.

Nancy Stafford ([24:43](#)):

Well, thank you, Nina.

Nina May ([24:43](#)):

No, but-

Nancy Stafford ([24:43](#)):

Oh, I think that just came out [crosstalk 00:24:43].

Bill Walton ([24:43](#)):

All right. Here comes [crosstalk 00:24:52]. You're under the lights.

Nina May ([24:56](#)):

No. Because that is your industry. I mean, again, the stuff that I'm doing in writing and producing, they don't have any casting cultures or anything.

Nancy Stafford ([25:00](#)):

But it's across so many industries now-

Nina May ([25:02](#)):

Yeah, I guess it is.

Nancy Stafford ([25:02](#)):

People are coming for ... But I'll be honest with you. I should be highly offended. I've never had a me-too situation in my entire career and I'm really upset about it right now. But there are a lot of women who have had that problem. But here's ... Honestly, for those and the Harvey Weinstein's and the real awful characters, it's despicable, it's disgusting and it's about time, okay?

Nancy Stafford ([25:38](#)):

But for a lot of others, that suddenly 20 years down the road when it feels a little convenient, and they were quiet when it actually happened because they were ambitious for their own career and they

thought it would hurt them. They were willing to do what it took to get there, but now, they want to come out and destroy a life.

Nancy Stafford ([25:59](#)):

And don't know, I have a problem with that. I'm all about if you know if someone has done something to me, I'm either going to extract myself from the situation or I'm going to make it loud and clear.

Nina May ([26:13](#)):

If it's bad enough, you bring charges against them.

Nancy Stafford ([26:15](#)):

Absolutely.

Nina May ([26:15](#)):

You go to the police, you say, "This happened to me." You don't-

Bill Walton ([26:17](#)):

Well, and you're tough people and you handle it. my wife, Sarah, is on the set. I'm guessing she's bursting to come on the set because she agrees with you that it goes both ways. And there's a little bit of-

Nancy Stafford ([26:30](#)):

It does.

Bill Walton ([26:31](#)):

... a little bit of confidence.

Nancy Stafford ([26:32](#)):

It's been very quite self-serving in so many of these situations. And so I want to scream sometimes when these charges come out now, so many years later. So I don't know. I have a tough time with it. But I also know that if young women who do come out to Hollywood or young men, or whoever it is, if they have enough self-respect and have enough integrity, that they can just say, "No." than ... they may not get that one role.

Nancy Stafford ([27:03](#)):

So what? I've had not quite that situation, but I've had a lot of situations where the type of work offered wasn't what I wanted to do. Now, I wasn't assaulted and I wasn't threatened or harassed. I was just not hired or fired. So there's a cost to stand up for your beliefs and to be who you know you're supposed to be. So you pay the price.

Nina May ([27:30](#)):

Going back to the discoveries of the new people that we have, if you've watched the movie, her aides, she's got three aides, Bailey, Channing and Macy. There's four professionals on that set. There's one of the four of them that has never acted before, never been in front of a camera, never done that. And I'm

telling you what? She absolutely held her own. It was Melissa Timmy. She was brilliant. She was amazing. And I was so proud of her because I thought-

Bill Walton ([27:57](#)):

Yeah, you couldn't tell.

Nina May ([27:58](#)):

You could not tell. She did an amazing job. An amazing job. And there were several others like that too, but she's the one that really became in my eyes my star of discovery for that show, for the movie.

Bill Walton ([28:11](#)):

So you also produced Daily Bread and Life Fine Tune. What are those?

Nina May ([28:15](#)):

Daily Bread is that post-apocalyptic dramatic series about 12 episodes out, 45 minutes each. Literally, it's like making six movies in a year and a half. But solar flare knocks out electricity around the world and the seven millennial girls who are the cast and crew of a cooking show are stranded on a farm and they have to figure out how to-

Bill Walton ([28:36](#)):

They're the casting crew of-

Nina May ([28:38](#)):

A cooking show.

Bill Walton ([28:38](#)):

A cooking show.

Nina May ([28:39](#)):

A cooking show. I know it sounds silly. It's like, "Oh, that sounds like a great comedy." But no, it's serious. I mean, because there's no electricity and how are you going to survive?

Bill Walton ([28:46](#)):

Well, you like to mix your plots, I know. Because First Lady, we've got both prince and the pauper theme and the vice president.

Nancy Stafford ([28:53](#)):

Yes.

Nina May ([28:55](#)):

Exactly. I know I do. I like to layer things. It's more fun that way. But we were literally stuck for two years in kammo because it was post-apocalyptic. We had guns, we had blowing up tannerite, we had rthe survival. And then I went from kammo to glammo, and I love that. It was really just all part of this glam. You've seen my suitcase.

Nina May ([29:16](#)):

It's a kammo suit case. So I really immersed myself into the production. But we've won a lot of awards for that. It's on Direct TV. It's on Amazon prime. It's all over and everything. And then Life Fine Tune was my very first feature length. I had done several ... what are they called? Documentaries and tons of shorts, but never done a feature length.

Nina May ([29:40](#)):

And we won the International Family Film Festival out in California beating out a DreamWorks and a Disney movie, shocking me. I had no idea. And I was just telling her today, as a result of that, "Oh, we beat out two Chinese movies." As a result of that, the Chinese American Film Festival said, "Can we show your movie at our film festival," which is like their Oscars.

Nina May ([29:58](#)):

And I looked at the catalog. I was like, "Okay, you got Men In Black and The Avengers and ... you knew every single one of the movies. And then little Life Fine Tune right there and it was like, "Wow, thank you." It was very cool. It was pretty exciting.

Bill Walton ([30:13](#)):

I think something interesting about both of you is you're artists but you also have an overarching mission to bring Christianity to the world, but also people's self-esteem, self-worth, all that. I mean, you're both very mission-driven in that regard. I mean, you've written-

Nina May ([30:33](#)):

It's about excellence, basically, for both of us.

Bill Walton ([30:34](#)):

I mean, Nancy, you've said something like she speaks in corporate settings where she motivates, inspires and challenges others to live lives of significance and pursue their dreams with excellence. Pretty cool. But then, Nina, we have saying she wants people to be leaders, not followers, winners not whiners, victors not victims.

Nina May ([30:57](#)):

Yeah.

Bill Walton ([30:57](#)):

It's like you're singing the same music in different keys.

Nancy Stafford ([31:04](#)):

That's very good. Exactly good.

Nina May ([31:04](#)):

That was when I first started Renaissance Women years ago. That was the motto that I would say because we were pitted up against the feminists who were wanting to speak for all women. I said,

“Excuse me. Time out. I can speak for myself. I do not need you speaking for me. Definitely don't need you voting for me or believing what you believe. I got my own mindset here.”

Nina May ([31:22](#)):

So that was the leaders not followers part, of course, the winners not whiners. “Well, I can't do this because I'm a woman and there's a glass ceiling.” And, “Oh, just do it. Just ...” And then the victors not victims, we're just doing it. We're not going to sit there saying, “Oh, I can't do it because I'm a victim, because I'm a woman and the system is against me.”

Nina May ([31:41](#)):

And you're going, “Seriously? Well, why are the rest of us doing it?” It would just drive me crazy that they were winning.

Nancy Stafford ([31:48](#)):

And in my case, as far as being someone that really wants to motivate and especially women, I mean, I speak to mixed audiences too, but my heart really is for women and it comes from a very personal place. Because I grew up, though had an affirming family and a fabulous family, I had such a deep sense of unworthiness and inadequacy and insecurity that I can't really explain where it came from. But I just-

Bill Walton ([32:13](#)):

So you were Miss Florida, a Ford model-

Nancy Stafford ([32:16](#)):

I know. But I was totally the nerd, the geek, the dork of my school growing up. And I mean, it was crazy. And I was highly sensitive. But it wasn't until ... And it wasn't even getting Miss Florida and becoming successful in the business that helped me overcome those feelings, it was a relationship with God. It was having the father speak to me the truth of what he thought of me, not what I think of myself.

Nancy Stafford ([32:45](#)):

So instead of being bound by my past, or my warped self perceptions, he overrode the lies with truth. That is why I think that we care so deeply, and I do especially, about women. Because all these things we talked about, even the me-too movement and the temptation to do whatever you need to do to get a man to love me, to get a job, to get somebody to like me.

Nancy Stafford ([33:09](#)):

It's obliterated when we come to the place once and for all of knowing that I am loved unconditionally by an everlasting God, who accepts me exactly as I am. I don't have to remake myself or subject myself to your approval. And it changes everything. It changes the landscape.

Bill Walton ([33:27](#)):

And those are the themes I mentioned the books at the outset, one of them is Beauty by The Book, Seeing Yourself as God sees you. And your latest one is Wonder of His Love, Journey into the Heart of God. And that's so if we pick up that, that's all in those books.

Nancy Stafford ([33:42](#)):

Yeah, I tend to ... and I write what I need. I'm very selfish. I write what I need. And I figure if I need it, maybe somebody else does too.

Bill Walton ([33:50](#)):

Okay, so when you set out to write a book, you're thinking the audience's-

Nancy Stafford ([33:53](#)):

Me.

Bill Walton ([33:53](#)):

Me. Okay.

Nancy Stafford ([33:55](#)):

Because you know what, we're all alike. We all ... Whether we admit it or not, or to some degree or another, we really do wrestle with so many of the same things. And whether you're an actress or in the public eye or you're a plumber or a housekeeper, we really do, at the heart of hearts, need to be affirmed that we're okay.

Bill Walton ([34:17](#)):

I so agree in this age of identity politics, we're this or you're that or this, but we're all basically human beings.

Nina May ([34:25](#)):

Exactly. And we're made in God's image. What's cool about it, if we're made in God's image, and we have this feelings, that means God understands those feelings because we're made in His image. And it's so cool. So you just go to the creator and say, "Hi, I'm dealing with something."

Nina May ([34:39](#)):

He goes, "Oh, I so get it. I made you that way, but let me tell you how you ... there's a workaround on this thing." And it's all God' relationship.

Nancy Stafford ([34:43](#)):

And this is what I love too about God is that he uses ... And see, this is something that is sometimes lost on our culture. God uses all of our brokenness for the sake of other people.

Nancy Stafford ([34:58](#)):

So he allowed me to have all this background and stuff I wrestled with for the longest time knowing that years later, I was going to be able to speak about, write about and minister to other people who are going through the same thing. He redeems all things. And that is what's so amazing and beautiful and miraculous, really, about a work with him.

Bill Walton ([35:20](#)):

You're watching The Bill Walton Show. I'm here with Nancy Stafford and Nina May and we're talking about the role of faith in God and their careers and it's a pretty moving, moving conversation. Nina, you want to amplify?

Nina May ([35:34](#)):

I as a creator, and I know, Sarah's a creative, you're creative, I am so excited-

Bill Walton ([35:39](#)):

For the listeners of yours. Sarah is off camera. She's dying to oin.

Nina May ([35:44](#)):

And we love her. We love Sarah.

Nancy Stafford ([35:46](#)):

[crosstalk 00:35:46].

Nina May ([35:46](#)):

Yeah. But I love the fact that God, the Creator of the Universe, calls us to be co creators with him. That means if we rely on him, we partner with him, we have a relationship with him, I'm telling you what, I call them downloads. The downloads with the discernment, the revelations, all this information that you're getting from the Lord, it goes towards something positive because you go, "I never thought of that.

Nina May ([36:15](#)):

I had this problem. I didn't know that was the solution. Thank you so much." It's like having a relationship with anyone, with a person. It's just you can't see God but you know he's there and you feel him. And as a Christian, of course, Christ had died.

Nina May ([36:29](#)):

He left his company which is the Holy Spirit and you're filled with the Holy Spirit and there's this constant relationship going on, constant. I mean, there are times when ... Okay, I'll just give you a silly. You're driving around the city looking for a parking spot. And I go, "Okay, Lord. You can see it. You see the city. Just show me where the parking spot is." And it's crazy-

Bill Walton ([36:47](#)):

Are you praying for parking spots? Is is that-

Nina May ([36:48](#)):

No, it's not praying for it. No.

Nancy Stafford ([36:50](#)):

Now, I know. Now, I know. Now, I know.

Nina May ([36:53](#)):

I'm just using as example, as a silly example, because the point is ... and I say this all the time, if Christ was slain since before the foundation of the earth, our movie was made-

Nancy Stafford ([37:01](#)):

He knows your parking spot.

Nina May ([37:02](#)):

No, he knows your parking spot, but the movie was made. This house was built. I mean, it was it was done. He knows and he sees it. So it's like following a blueprint for building a house. It's following the script for writing a movie. There is a script for each one of us. God has written a book for each one of us.

Nina May ([37:17](#)):

And all we have to do is say, "Show me my book," because that's the reason I think there's so many people stuck in depression. They go get on drugs, they do something ... they have no idea what their destiny is. They're sitting there going, "Why am I even here? What's my purpose? Why was I born?"

Nina May ([37:32](#)):

And if they could just plug into the God who created that blueprint for you or the one that created the script for you or wrote the book, I'm telling what? It's joyful. It's absolute joy. It's amazing.

Bill Walton ([37:45](#)):

But that does not ... we're talking about First Lady. We're talking about the movie, our careers and by making things. That theme is maybe underlying what your movie is about but it's not ... we're not talking of-

Nina May ([37:59](#)):

No, no, no. It doesn't lie ... No, it underlies the making of it, the understanding that, "Wow, you don't have to worry about that." Think about the miracle again. And 18 months to go from basically development to distribution is just absolutely unheard of. And what I did is say, "Okay, Lord. You want me to do it, you're going to just have to open all the doors need to be open.

Nina May ([38:19](#)):

You're going to have to bring me the right cast, the right crew, make the weather perfect. I'm not going to worry about it, because we're a co creator together." And I'm telling you, the miracles were just fast and furious all the time. I was just saying yesterday, I could write a book on the making of first lady, just the miracles, because it's so much fun.

Nina May ([38:36](#)):

It's so much fun. Think about it. When you go to see something like a show or something and it was so fabulous, what do you do? You come back and share it. You don't keep it to yourself. You go, "I saw the best movie last night. I saw the best opera last night or whatever."

Nina May ([38:48](#)):

You share it. And that's what, I believe, as believers, we do. We're sharing this amazing good news about how God is intimately involved in our lives. It's so cool.

Nancy Stafford ([38:58](#)):

And in the case of First Lady, because ... as you're saying, I think when we are people ... There are so many creative, brilliant movies and television that have been written by people who don't necessarily profess any kind of a faith. But I also know that those of us who do have faith have at our disposal and our recognition, tremendous themes that we can draw from.

Nancy Stafford ([39:23](#)):

And one of the great themes in First Lady that is part of the joy and love and hope and humor of it all is this is a movie about hope. Really, ultimately, it's a movie about second chances. And when getting back to Corbin Bernsen, who plays our European prince ... and I met him years ago in my character Kate.

Nancy Stafford ([39:45](#)):

Meets him years and years ago, and then he has followed my career and then he comes back to see if there's still a spark and can win my heart again. It really does is ... it gives the audience hope that there can be an autumn romance. You can be a person of age and still have a second chance.

Nancy Stafford ([40:03](#)):

So we have an opportunity to tap into biblical themes, redemption, restoration, hope, integrity, self sacrifice, that I think are very special and make for very profound movies and messages.

Bill Walton ([40:21](#)):

So I think we all got to get everybody to go to these movies. You're opening February 14?

Nina May ([40:26](#)):

14. And that's the opening day, but we'll be out definitely all week all over the country. But the key is box office that first weekend to determine to keep you in another week and another week.

Bill Walton ([40:36](#)):

Yeah, I've been through that.

Nina May ([40:39](#)):

Everyone. Yeah, I know.

Nancy Stafford ([40:39](#)):

You have.

Nina May ([40:39](#)):

That's why they call it show business.

Bill Walton ([40:42](#)):

Yeah, opera that part. We're going to make this great thing and now, we've got to get it distributed.

Nina May ([40:47](#)):

Yeah. Get people to see it.

Bill Walton ([40:47](#)):

I've been through that. Yeah. We had a ... I think there's a real place for that. We made a couple of movies. I did produce ... Nina May ... Jerry Lewis's last movie, Max Rose, which was a lovely story and then we had Dan Stevens in the ticket. And it was about a man who really lost his sight and then regained real wisdom about what the world was really about.

Bill Walton ([41:18](#)):

But the interesting thing was a movie opens when he'd lost his sight. He was blind when it started. He regained his sight and then a behave like a complete heel as a sighted person. It was only when he went back through and realized he'd made all these mistakes that he had the Epiphany.

Bill Walton ([41:34](#)):

It's not heavy handed it. It was directed by an Israeli but I think there's a real niche for these kind of stories.

Nina May ([41:42](#)):

I do too. I do too.

Bill Walton ([41:45](#)):

Where do you think this is going to end up after it's in theaters? You get it on Netflix or how do we ... what's distribution right now?

Nina May ([41:51](#)):

We're actually getting all kinds of offers from people that want to handle everything from the home entertainment portion of it, the digital video on demand, to the international, to the broadcast. So we're trying to figure out a way to pull it all together under one roof as opposed to piecemeal in and out.

Nina May ([42:08](#)):

And again, this is our first time, actually, in the theaters with a theatrical distribution to this level. I mean, Life fine Tune, we were in a few theaters, but not to this extent. And having to get the MPAA rating was amazing. We got the PG rating, which was jumping through a lot of hoops. It's been an education.

Nina May ([42:26](#)):

And we have been really hands-on on distribution because we want to learn everything. We want to learn everything from soup to nuts because there's so much to know in the production industry and if you don't know it, someone can come in and tell you something that's not true and you don't have a clue. And then you can be signing your life away or whatever.

Bill Walton ([42:44](#)):

So, Nancy, you're working on some other projects now. What's that-

Nancy Stafford ([42:48](#)):

I am. Actually, I don't have another acting gig lined up at the moment but I am starting to shepherd some things through the production pipeline and have about three TV series and two films that I'm in various-

Bill Walton ([43:03](#)):

As a producer?

Nancy Stafford ([43:04](#)):

Yeah. In various stages of production and a couple of them have some real interest at the moment, which is very exciting. And also, I directed, co-directed my first feature a couple years ago in conjunction with Asbury University's film school.

Nancy Stafford ([43:19](#)):

And then I've got another one I'm slated to do, if we can get funding soon, called Grace, which is a period piece, frontier missionary woman whose husband is killed out in the field. But then she determines, "I'm going to go back and blaze the trail and be by myself and continue the good work all alone in the frontier."

Bill Walton ([43:38](#)):

And are you going to play the frontier missionary?

Nancy Stafford ([43:39](#)):

I'm supposed to be Grace, yes, and I'm directing it.

Bill Walton ([43:43](#)):

Well, it's good. How has the business changed since you entered it?

Nancy Stafford ([43:48](#)):

Oh, my goodness. It's changed greatly. When I entered it, and as a person of faith, there was more I could with clear conscience do and with joy do as an actor than now. Now, it seems like there's less that I can do than more. So over the years, I've turned down a great deal of work and I've been fired by agents who said, "You don't want to work."

Nancy Stafford ([44:16](#)):

And I said, "You have no idea how much I want to work. I just ... I don't want that work." And so it's been harder. And then as you get older too, women of age, it's just harder to find roles. But God just has not let me leave, so he just keeps whispering, "It's not over."

Nancy Stafford ([44:33](#)):

So I want to encourage all your listeners and viewers too that if you're still pursuing your dreams but God doesn't seem to be like plucking you out yet, just hang in. Hang tight.

Bill Walton ([44:44](#)):

You're watching The Bill Walton Show. And I'm here with Nancy Stafford and Nina May and we're talking about the changes in the film business, TV business and how it's a lot harder to find work that you think has a good solid moral compass as an actress.

Nancy Stafford ([45:00](#)):

Yeah. Which is, again, why I think these independent productions are so important.

Bill Walton ([45:07](#)):

I do too.

Nancy Stafford ([45:07](#)):

Yeah.

Bill Walton ([45:08](#)):

Yeah, that's why we're here.

Nina May ([45:09](#)):

And the other thing too is that technology has made this possible. When we first did Life Fine Tune, that was about seven years ago, I think, we were on the red camera and we had used the red camera because it was 4K. And those cameras cost about \$250,000. We shot First Lady on 4K using these little Canon things with all the different one-

Bill Walton ([45:32](#)):

4K means what?

Nina May ([45:34](#)):

It's the resolution-

Bill Walton ([45:35](#)):

Okay.

Nina May ([45:35](#)):

... so that you can blow it up on the side of the barn and you're not going to pixelate or anything like that. It's just ... It is required now. It's kind of industry standard being that big if you want it to be in the movie theaters. But if we had done that before, buying the cameras and renting the movie stuff, it was going to cost a ton of money.

Nina May ([45:53](#)):

The editing suites before it went down into Final Cut Pro, the big avid was like you're flying a B72 or something. Do they even exist anymore?

Nancy Stafford ([46:03](#)):

I don't think so.

Bill Walton ([46:04](#)):

B72? I don't think a B72 ever existed.

Nina May ([46:04](#)):

What are they called? A Learjet. I don't know. You fly in some big airplane with a bunch of things. But now, you do Final Cut Pro anybody can put it in their own computer. So anyway, the technology has changed and it's leveled the playing field that it's not about the money anymore.

Nina May ([46:20](#)):

It really is about being talented, having a good cast and crew that you're working with, good directing, just the good, safe place atmosphere for the set. And that's very important to me that everyone feels very comfortable, no divas allowed, no drama or anything like that. Just have fun. Just have fun

Bill Walton ([46:39](#)):

Well, the technical barriers are over but there's still really one big barrier and that big barrier is how you tell a good story.

Nina May ([46:46](#)):

Well, that's why I said script is got to be good.

Bill Walton ([46:49](#)):

And very few people know how to tell a good story.

Nina May ([46:49](#)):

Right. Exactly.

Nancy Stafford ([46:50](#)):

Right.

Nina May ([46:50](#)):

No, that's an art. It really is an art. But it doesn't cost anything to tell a good story. You could sit here and tell me the story. It wouldn't cost us a dime.

Bill Walton ([46:58](#)):

Well, I don't know about that.

Nina May ([46:59](#)):

You know what I'm saying? It say like I've got stacks and stacks of scripts that I've already written. It just took my time. It didn't cost me anything. But if someone likes it and then says, "Oh, my gosh, that's a fabulous story," suddenly, it has value.

Nina May ([47:12](#)):

Suddenly, you can put it into a production and that story that's just sitting on paper suddenly becomes three-dimensional and it's touching lives. To me, it's really magical how the word becomes alive. It's very, very cool.

Nancy Stafford ([47:27](#)):

And when I go around talking to students and kids, young people in particular about getting into the industry, I tell them from the get-go, "Be content creators. Right now, you've got the chance to do that. Start writing." You got an iPhone in your pocket, you've got a movie theatre.

Nancy Stafford ([47:46](#)):

That's all they need nowadays. I mean, it's remarkable. Was it Steve Soderbergh film? What was the name of that film he did that was shot in the [crosstalk 00:47:54]?

Bill Walton ([47:53](#)):

Specializing videotape? Was that not long ... I'm Dating Myself. That was 30 years ago.

Nancy Stafford ([47:56](#)):

The entire film was shot on an iPhone, which is just ... it blows my mind. But everybody now can really be a content creator-

Nina May ([48:08](#)):

Exactly.

Nancy Stafford ([48:08](#)):

... but just keep honing your craft, honing your craft.

Bill Walton ([48:13](#)):

So do you like ... so how do you pick a project?

Nancy Stafford ([48:16](#)):

Good question. I pick them for different reasons. One is, am I moved by it? Do I agree with it? Do I agree with the theme or the premise? Do I have an opportunity to play a character I've never played before? Do I get a chance to stretch a part of me I never had a chance to before?

Nancy Stafford ([48:34](#)):

I love playing bad guys. But I kind of have a personal rule and that is either I don't want to be a glorified bad guy, I want to have a bad guy that's either got some redemption or consequence to my actions.

Bill Walton ([48:51](#)):

So it's a moral compass.

Nancy Stafford ([48:51](#)):

Yeah, for me. And not everybody. And I have fellow believer actors that we all have our different sort of compass.

Bill Walton ([49:00](#)):

So this has been great.

Nina May ([49:02](#)):

This is wonderful Thank you.

Bill Walton ([49:03](#)):

I'm really happy. Nina May, Nancy Stafford, producer, director, star of a movie First Lady, and we're opening on Valentine's Day.

Nina May ([49:15](#)):

Valentine's Day, February 14th.

Bill Walton ([49:17](#)):

And do you have a website that we can learn about this?

Nina May ([49:19](#)):

Yeah, the FirstLadymovie.com.

Bill Walton ([49:22](#)):

FirstLadymovie.com. And Nancy, do you have a website?

Nancy Stafford ([49:24](#)):

I do. Nancystafford.com.

Bill Walton ([49:26](#)):

Okay. Well, anyway, thank you. This has been really interesting.

Nina May ([49:27](#)):

Thank you.

Nancy Stafford ([49:27](#)):

Thank you, Bill. How fun to be with you.

Nina May ([49:27](#)):

Thank you very much. Yeah, this is great.

Bill Walton ([49:31](#)):

What a creative crew this is. Thank you. Okay.

Nancy Stafford ([49:32](#)):

We should do something together.

Bill Walton ([49:32](#)):

Anyway, so thank you.

Nina May ([49:33](#)):

Yes. Yes.

Bill Walton ([49:37](#)):

Thank you for joining me on The Bill Walton Show and looking forward to having you with us next time.
Thanks much.

Speaker 1 ([49:44](#)):

Thanks for listening. Want more? Be sure to subscribe at thebillwaltonshow.com or on iTunes.