

EXCLUSIVE INTERVIEW

Why Not Go Out on a Limb?

Beth Caulfield's Conceivable takes a midlife curveball from the pulpit to the screen

Interview by Paul Salfen · AMFM Magazine



Jana Lee Hamblin as Brielle Burns in *Conceivable*. Courtesy Hawk Hill Pictures / People Throw Rocks At Things That Shine.

Life rarely goes according to plan. That is the first line Hawk Hill Pictures is sending out with *Conceivable*, and it is also the sentence writer, director, and producer Beth Caulfield has been living long enough to put on film.

On October 16, the faith-forward drama opens in select theaters. It follows Brielle Burns, a respected ministry leader, wife, and mother of two nearly grown children, whose next chapter arrives with a test result she never expected: pregnant, at 45. Jana Lee Hamblin (*The West Wing*) plays Brielle and co-directs. Eddie McClintock, Dean Cain, Daniel Roebuck, Wendy Griffith, Camille Joy — Caulfield's real-life daughter — and Preston Howell round out a cast that already collected an Official Selection at the 2024 Fort Lauderdale International Film Festival, a 2025 Tokyo Women Film Festival semifinalist slot, and the 2023 OASIS Award for Best Screenplay.

Paul Salfen sat down with Caulfield over Zoom before the theatrical date. People hear the story, he told her, and they ask the same thing: Did that really happen?

It sure did, she said. Then she made the distinction that matters to her.

NOT A DOCUMENTARY

Caulfield did not set out to produce a documentary. She wanted to take what she had lived and tell it in a way that would pull people into their own stories. That is already happening, she told Salfen. Viewers still ask if the events are real. Then they start talking.

“Hey, you know, I had a kid 18 years after I thought I was supposed to. Hey, my aunt Sally was a kid like that. My husband struggled with something,” she said. “Everybody’s got a story. And what I love is the opportunity to bring people together, to have conversations around things that often people are just afraid to talk about.”

Salfen pressed on the shock of it — 45, a baby, the room around her going quiet. Without giving the movie away, she described the first thought as disbelief. This isn’t happening. This isn’t real. There is a scene, she said, of the moment she found out. She almost passed out. They had her lie down on a table. She kept waiting to wake up. Then the emotions started traveling, because she was not going to wake up.

Faith is where she turned. It is also, she said, the point of the picture.

Whether you’re interested in the topic of unplanned pregnancy or not, it’s modeling that whenever life throws you curveballs, seek God. He’ll make your path straight.

— BETH CAULFIELD

That line is Proverbs 3:5–6, and she means it as the film’s hope, not a slogan pasted on after the cut. “We wanted to share a good story that shows authentic, real people with all their warts,” she said. “They’re not perfect Christians by any means. Nobody in the movie or my family or friends are. And but to show how you go through it.”

A LONG LINE OF STORYTELLERS

Salfen asked when she first realized she wanted ministry — the kind that is not easy, the kind that now reaches farther because of a movie. Caulfield reached backward instead of offering a conversion-date answer.

“I come from a long line of storytellers, I really do,” she said. She grew up being told that her great-grandfather prayed for her salvation long before she was born. She never met him. She heard the story anyway. She heard her grandfather in World War II. She heard her father telling “just crazy things to entertain us kids.”

The thread, looking back, is almost too clean to have felt clean while she was living it. She went into the corporate world first, into human resources, telling employee stories to the company and the company story to the employees. From there she stepped into the pulpit, “telling the greatest story there ever was.” God, she said, had been building a storyteller the whole time.

There was also a dream she forgot. In her early twenties, right out of college, the business world already felt a little boring. She wanted to write movies. She tried. “What I wrote really wasn’t good, Paul. It wasn’t good yet.” So she set it down. God did not.

“The timing was right. And the story, which I never thought when I was going through this dark night of my soul would turn into something, it all has come full circle. And so, you know, that’s God.”



Beth Caulfield, writer, director, and producer of Conceivable. Photo courtesy Conceivable / conceivablethemovie.com.

DON'T BURY THE GIFT

Salfen asked what she would tell someone who thinks they have a great story in them. Her answer was not a masterclass in packaging. Get it out. Today there are more mediums than excuses. Write it, speak it, or hand it to someone who can carry it. Do not be afraid.

Then she lit up about the part of filmmaking that surprised her: the other creative voices. Lighting. Color in post. Sound design. The composer. “The people who do your hair or don’t,” she laughed. Artistic gifts, she said, show up in more rooms than the ones with a byline.

“People who enjoy all these things should stay proud of those gifts, should stay in love with them and know that they are special. And don’t be afraid and bury them.”

She does not scroll her phone much — “none of us really do that,” she deadpanned — but she had landed on a clip from Napoleon Dynamite. Napoleon slumps: girls only like guys with skills. His friend points at the drawings. That is a skill. The scene is funny. It also, she said, is true. Art gets underrated. Use it anyway.

THE HAIL MARY

Salfen’s co-host on other broadcasts is Dallas Cowboys Hall of Famer Drew Pearson, the man who caught the Hail Mary. On this show the question is a signature beat: the moment in a life or a career when you just had to go for it.

For Caulfield it was not writing the script and leaving it on a shelf. It was stepping out of the pulpit, putting money on the table, setting aside a long-term vocation, and trusting that what she was hearing from God was real.

Why not go out on a limb? That's where all the fruit is. That, to me, that's abundant life.

— BETH CAULFIELD

She credited the line to Mark Twain, then added that she is sure Scripture says it better. Either way, she walked through the rejection and the people who told her she was nuts and that it was not going to work. She had family support. She still had to take the step.

In the announcement for the theatrical run, she put the same idea in producer language: “I didn’t want to make a film that tells audiences what to think. I wanted to invite them into an honest, human story that tested my faith, and I hope inspires theirs. At its heart, I wanted to spark real conversations that honor unseen experiences and help change lives.”

AN AUDIENCE OF ONE

Salfen asked what keeps her on the path — a verse, or faith in general. She gave him both.

The verse is Zechariah: not by might, not by power, but by my Spirit, says the Lord. It is a life verse, and she has to step back into it because she is driven. Former athlete. Go, go, go. The correction is the audience.

“I’m doing this for an audience of one. And that audience is there and wants me to succeed in what God wants me to succeed in. So I don’t need to worry. Just go. Sometimes easier than others.”

Salfen liked the phrase. Audience of one. She did too.

JANA, MEISNER, AND THE WARTS

Then she ended up with a wonderful actress playing her. “That’s an honor, right?” Salfen said.

“Jana is phenomenal. We’re friends. We hit it off right away.” Part of what drew Caulfield to Hamblin is that she is a Meisner actor — real, authentic. Hamblin co-directed and, Caulfield said, kept the production on that target. “She knew how to do it way better than me.”

Salfen called it a bonus: a talented friend out of the deal. Caulfield did not argue.

Hawk Hill Pictures president Jen Katzfey has been selling the same quality from the distribution side. “The core strength of this film lies in its relatability,” Katzfey said. “While rooted deeply in faith, the tension between a well-planned life and an unexpected reality is something every viewer can understand. Many women have experienced unplanned pregnancies, including later-in-life pregnancies. The film’s authenticity and realism make it a thought-provoking drama with broad commercial appeal.”



Official theatrical poster for *Conceivable*, in select theaters October 16, 2026. Courtesy Hawk Hill Pictures.

WHAT SHE HOPES YOU CARRY OUT

Salfen noted that different people will take different things from the film, depending on what they have lived and what they believe. Caulfield had a list, and she did not collapse it into a single altar call.

First: validation. For the women, for the husbands and significant others, for the whole family that feels lost and wonders if it is just them.

Second: compassion. Better words. Generosity. Prayer. Leading people down a path of faith. “I think we can always do a much better job with that.”

Third: conversations people are afraid to have. The movie raises more than one issue. Not everyone will agree. Some viewers will dislike a character another viewer loves. She hopes they talk about that anyway.

Underneath it: a real family and real friends modeling how to take a curveball through faith — “and I believe ultimately doing that well and [in an] entertaining way that saves lives, whatever save lives means to you.”

THE GREATER PULPIT

Last question from Salfen: Did she get bit by the bug? Is there another movie?

Yes. Other projects are written or almost written. This one is eating the calendar, but she feels called and energized. The reason is not mysterious to her.

I think there's no greater pulpit than the entertainment world. And so we need to shine our light brightly there.

— BETH CAULFIELD

Salfen thanked her for the story and the film. She thanked him for the conversation. Check it out, he told the audience. Look for *Conceivable* in select theaters beginning October 16.

FIND CONCEIVABLE

Conceivable opens in select theaters October 16, 2026, from Hawk Hill Pictures.

A *People Throw Rocks At Things That Shine* production. Written and produced by Beth Caulfield. Directed by Beth Caulfield and Jana Lee Hamblin.

Starring Jana Lee Hamblin, Eddie McClintock, Dean Cain, Daniel Roebuck, Wendy Griffith, Camille Joy, and Preston Howell.

Official selection, 2024 Fort Lauderdale International Film Festival. 2025 Tokyo Women Film Festival semifinalist. 2023 OASIS Award for Best Screenplay.

Website: conceivablethemovie.com

Social: @ConceivableTheMovie · Facebook · Instagram · TikTok

Companion book: *Conceivable: The Ministry Behind the Movie* — preorder now.

Official trailer and theater finder: conceivablethemovie.com

Interview conducted by Paul Salfen for AMFM Magazine, October 2026.

*Paul Salfen is Managing Editor of AMFM Magazine and a veteran interviewer of film, television, music, and sports figures. He is the author of *Going For It!*, a collection of Hail Mary moments from the artists and athletes he has spent two decades putting on the record.*