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The epic was shot during a few long summer days and became our most ambitious and personal film to date. All the scenes were designed around our cast, with the overarching theme being global warming. The movie began as a documentary and became something so much more. I could not have imagined, after directing dozens of short films, that I'd be shooting an epic in my backyard. "I can't wait to see the rushes." I remember my friend Mike saying as he left my office after my first big-budget film shoot. "I bet you're going to make a really great movie," he said. One of my former professors at the UC Davis Graduate School of Cinematic Arts once told me that it is much easier to take a risk as a student filmmaker, but once you turn 30, that risk should be tempered by some kind of responsibility. I was 26 years old and had yet to direct a feature-length feature, so his words didn't really weigh too heavily on me. I'd been directing shorts since I was a kid, and some of my friends were starting to get into the business, so I thought that I was "kind of established." I didn't realize that you're never really established. You never stop trying to be a better director, and to be a better human being. One day I was talking to a young woman in my class who had just been signed to a management deal. She had spent the last couple of years in a big-budget film that had been struggling at the box office. She told me that she had been making the best choices in the business, but that she was tired of getting the same type of roles. She didn't want to act in any more romantic comedies, and yet she also wasn't looking for a role in a major indie film. She felt trapped by the system and was frustrated with the lack of roles for people of color. We talked about how she should consider taking some risks and should also be open to meeting people who would make her life easier. "That's when it hit me," she said. "I'm a single mother of a two-year-old, and I can't afford to take any 82157476af

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