

# MICROECONOMICS AT THE MOVIES

*Man teaches filmmakers  
how to make big films  
without big bank accounts*

## BUDGET from page 1

just recorded is what makes movies so special.

"In one real life story, they're sort of offering more information than a Hollywood movie," he said. "And since they're their stories, you couldn't find a better actor to tell them."

While the stories may be the property of the children, the process is all Schmidt. What he did over two days in Lincoln is basically a condensed version of what Schmidt has become known for in the independent film world. Through his workshops he has become co-director, co-writer and co-producer of a number of independent films. The reason why his titles are shared is because each film represents a collaboration of between 5 to 10 people, including Schmidt, who spontaneously write, direct and produce a movie.

All in only 10 days and for only \$2500.

The idea itself seems so preposterous that it's hard to believe that these fantasy camps for film buffs have actually been responsible for some award-winning

films, one of which, "Loneliness is Soul," will play at the Mary Riepma Ross Film Theatre tonight at 7.

For Schmidt it's all just a very simple formula that combines a location, 5-10 excited and hardworking people, an idea and \$2,500. From there they write the script, act, film and edit all at the same time over the course of 10 days.

"It's a free-for-all, no doubt about it," he said. "But some people just wanna jump in. They don't wanna spend 4 years in film school for a 10 minute film."

This formula has teamed Schmidt up with an eclectic array of individuals including a dentist, security guard and an opera singer all working on the same film. It took place in Death Valley.

"We ended up in a town with 12 people and we used 10 of them in the movie."

For his projects Schmidt thrives, not only on spontaneous energy, but also on the creativity of those involved. That is why the first thing he did when he met with his latest collaborators at the Indian Center was have them write down their best story.

"It shows them that they have gold

right there in front of their feet," Schmidt said. "No one ever thinks of doing that for themselves."

From there he took them through the motions of making a movie. They read everybody's stories, essentially the script, and became writers. They decided on where to sit and what order to shoot in and became directors. They signed a copyright sheet and now share a percentage in the film, making them producers as well. Finally the group milled into scattered seats at the Mary Riepma Ross Film Theater and once again became fans.

As their faces became larger than

they ever could have imagined the kids laughed at each others' monologues and joked about being movie stars. Over the course of the collaboration, stories were told by a small group of the what could become the next generation of filmmakers about everything from spirits and hauntings to gang related stabbings and having fun on the reservation.

By the end of the film each of the children, or filmmakers at this point, retained the bragging rights to having been in a movie. Sure it wasn't a starring role opposite Al Pacino, but it is something to be remembered.

"Out of all the movies they've

ever seen, they've never seen one with their friends or themselves in it," Schmidt said. "Suddenly they're somebody. It is a confidence builder."

"If nothing else it's a little piece of history in their lives ... as soon as they get a VHS copy."

