

# Shayne Putzlocher

Production company(ies)

Trilight Entertainment Inc.

Short biography of producer (or producer team)

Shayne has worked in both producing and production for the film and television industries for the past 20 years. With over 35 feature films and 200 episodes of television experience, Shayne works in all aspects of production, including script development, financing, pre-production through to final delivery, sales and collections.

Based on his experience and his relationship-building in the sector, Shayne founded his production company, Trilight Entertainment, in 2009. Since its inception, the company has successfully produced multiple films and a television series for the international market and has continuously adapted and grown its capacity as a major production entity in Canada.

His production and financing experience has contributed to strong relationships with numerous partners around the world including investors, bankers, distributors, sales companies and funding agencies.

Filmography of applicant(s) - include title and year and/or a link to your IMDb page(s)

[https://www.imdb.com/name/nm1780740/?ref=ext\\_shr\\_lnk](https://www.imdb.com/name/nm1780740/?ref=ext_shr_lnk)

Name of qualifying feature film

We Kill Them All

Expected release date in 2024:

December 1st, 2024

Through which distribution model is your qualifying film expected to be released:

Streaming service

Name of theatrical distributor, film festival or streaming service releasing or exhibiting qualifying film:

Filmoption International

Film synopsis

In the remote mountains of Colorado, Lee Hughes readies the resort he oversees in the off-season for the arrival of his estranged daughter, Megan. His criminal lifestyle contributed to the gradual unravelling of their relationship, as his wife's death left him incapable of raising a young Megan. Megan, reluctant to spend the weekend with her father, is encouraged by her girlfriend, Lane, to make the trip. Upon arrival, Megan and Lane find three men from her father's past have tracked Lee down in search of cash he made off with after a heist years prior. With Lee dead, Megan and Lane's badly timed weekend throw them into a cat and mouse chase in an empty lodge and miles from help.

The inspiration: why was this an important film to make?

Over the years, Trilight Entertainment Inc. has produced a wide range of genres. From family-focused films to dramas and most recently a long line-up of holiday romance. I've paid close attention to the market and its constantly changing nature. Based on conversations and follow-ups with the buyers and distributors we've worked closely with over the years, the action/thriller genre is currently proven to be in highest demand. However, we didn't want to make the classic thriller. We wanted to incorporate another important element into the film; one that we knew to be relevant in our diverse and constantly evolving industry. Giving the film two lesbian leads, showcasing the characters' survival against all odds, was something we felt was important. Despite our understanding the film may not be sold in a select few territories, and several distributors' who advised against it, we felt it meant more to make something unique and bold, and advocate for the LGBTQ community with a front and centre approach.

The making-of: how did this film come together? What were the highlights/challenges of producing this film?

Once we decided to produce a thriller in the harsh climate of a Saskatchewan winter, we knew we needed a script that could be completed with a small crew and on a smaller budget. We got the ball rolling with the first draft of the script completed in November of 2023 and a principal photography date set for March 12th of 2024.

Locking the financing for the film was our first priority, as we didn't have a lot of time between our commitment to produce the movie to our goal of mid March production. While we locked the financing, we had a contract for the location underway. It unexpectedly fell through, which meant a scout for a resort that offered the style and resources to match our story had to begin again. There aren't a lot to choose from in the province, so we were under the gun. When we finally locked a new location, a full rewrite had to happen with a deadline of one week. When it came time to shoot, the script had gone through five major rewrites, two separate and very involved location

contracts and a highway closure due to one of the province's worst snowstorms in history on the day all cast and crew travelled to the remote location.

Quality has always been something I pride myself on when delivering any of my films, but I knew this was going to be a different kind of challenge. A lot of our crew, including the director and a few cast members, had minimal to no experience in the industry. We knew they would be thrown into the fire having to shoot a high-action thriller in the elements and in only thirteen days. I was able to dial down a budget and create a workable schedule, the challenge was going to be the execution of many stunt-heavy, intimate scenes that would be mentally, physically and emotionally draining on both cast and crew. We had a big-budget movie on the legs of a low-budget agency. What we wrapped with at the end of thirteen very fast, very demanding days was the makings of a fantastic, thrilling and emotionally charged film that pulses with the tireless efforts of a dedicated and focussed team of professionals. When we completed the edits, after many of the challenges we faced, the end result surpassed all expectations. I couldn't be prouder to have this film a part of my achievements as a producer.

National pride: describe what uniquely defines you as a Canadian producer.

I have been consistently producing films in Canada for the past fifteen years. In this time, I've experienced the great success that comes when the industry is charged with an abundance of opportunities. On the other hand, as is the case in such an unpredictable industry, I've also pushed through the inevitable limitations when the market recedes to challenging conditions. Resilience is a trait I've learned to master over the course of my work and pride myself on what I've contributed to the Canadian market despite the obstacles we producers face. However, the thing I've learned going through the fluctuations of success and failure, is that you're only as good as the people you have at your table.

Building a constantly growing family of trust-worthy and hard-working professionals who have your back is crucial to growth. This is why it's been my goal to stretch to every corner of Canada and give opportunities to dedicated and passionate up-and-comers who wouldn't normally be given the chance. Training and mentorship have been a major tool in the success of my company. Limiting my team to a select few also limits the flexibility I have for locations and a strong family of future potential crew and cast. By allowing people opportunities expands Canadian's film professional pool if even in the smallest way. In my experience, the opportunities have produced incredibly eager and diligent individuals. To date, I have given ten people first time director roles, trained and mentored fifteen producers and countless individuals to fill all roles in every department. Several small communities across British Columbia, Yukon, Ontario and Saskatchewan have benefited both economically and artistically when we brought our productions into their towns and allowed businesses and locals to benefit financially

while also getting their names on the map. As a producer, leaning on inexperienced individuals can be a challenge, but it's the end product that has proven to be an incredibly positive gain for myself, my team and the long list of our growing relationships who have gone on to work on many other productions for other producers. I look forward to expanding these opportunities to Newfoundland, Northwest Territories, and other Western Canadian towns such as, most recently, Quesnel and Wells/Barkerville area. Canada is too vast, diverse and breathtaking a place to not showcase every corner of it, while also opening the industries' door to other Canadian minds, talents and the persevering and tireless work ethic we pride ourselves for. I count my contribution to that effort as a great achievement and will continue to implement that in my model in every future production.

What defines your body of work?

To me, a producer begins as the backbone of every film and ends as the overseer of a larger enterprise. Taking a concept or script from the cradle to the grave isn't linear, it's the evolution of many moving parts. The body of a production grows exponentially from beginning to end. To take on the responsibility of a producer is to take the skills you've built and have trust in a constantly transitioning process, placing that trust in a multiplying team and unexpected elements. You must learn how to maintain a smooth-running operation from a distance that instills confidence in your team and the entire production while finishing with a product that will succeed. Producers put a lot at stake when they commit to a project, which is why the most important trait a producer has is the ability to juggle multiple roles at varying degrees.

What defines you as a leader in Canadian independent production?

Since the day I created my company, I've kept my head down and prioritized building a quality library of films and excellent relationships with many individuals in the industry. The most notable and crucial of relationships would be the one I have developed with all the investors in every one of my films. Financing films in this way becomes personal and raises the risks substantially, which is why it's often easier avoided in the funding process. When it comes to financing, the cornerstone for success has always been the priority for me to protect investor money. This reputation has maintained the important relationships necessary for past and future productions. It's always been the integrity and trust at the foundation of every one of my films that has been the catalyst for my company and the groundwork for the producer I've become. Over the course of the past fifteen years every investor has seen a return on their money, which has secured the inclusion of a high percentage of private sector funding. It took several years from humble beginnings and trial and error to fine-tuning an effective budgeting and financing system that doesn't fail. I've found that to be successful in the business of

production, you must be an expert of all facets. This includes budgets and financing, scheduling and casting, outstanding relationships with essential players at every phase of each project, an inside and out knowledge of sales and distribution and an active attendance to as many markets as possible. Though I understand most of these responsibilities are contracted out to others, I found leadership requires expert knowledge at every level. Committing to entirely understanding every function in film outside of a producer's role has given me the security that comes from a wide breadth of knowledge.

To me, to become a leader as a Canadian independent producer there had to be a history of failure followed by a response to learn to survive the same challenges with an arsenal of knowledge. I've made it my mission to create productions that not only succeed but do so with great respect to the complexities of the process. I've generated a reputation in which industry professionals seek me out for consultation on all fronts and I leave my door open, regardless of my schedule, to offer my help at any stage.