

**ATTN: Rep Ann Lininger, Chair and Members of the House Economic  
Development and Trade Committee.**

To Whom It May Concern:

My name is Dan Eason, and I work as a location manager in the film and television industry in Portland, Oregon. I am a member of Teamsters Local 305 and the Oregon Media Production Association.

I began my career in Philadelphia and NYC. Then I moved to Los Angeles and joined Teamsters Local 399. In 2013 I was hired on NBC's *Grimm* Season 3 as a location manager, so I moved to Portland with only two days notice. Two years later I bought a house in Southeast Portland, finished *Grimm* Season 5, and began freelance producing in addition to location managing.

Last year I location managed the Sundance Grand Jury Prizewinning feature film *I Don't Feel At Home In This World Anymore*, and I produced season one of the web series *The Benefits of Gusbandry*. I also location managed the Portland segment of the Nike Undefeated commercial that aired during the opening ceremonies of the 2016 Olympics, and this year I produced a commercial for Kamp Grizzly – a local production company in Portland. All of these productions filmed in Oregon and strengthened the economy.

When I moved to Oregon, I was skeptical of whether there were enough opportunities in my industry to flourish. Especially after having to compare my prior experience with NYC and LA. I now have a 6-month-old son, and I make enough money to support him, pay my mortgage, lease new cars every other year, and expand my inventory of camera equipment for scouting. All of this thanks to the thriving film industry. I am here to stay.

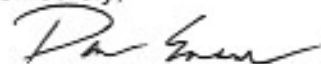
Now I am location managing for a Netflix Originals series that would like to film four seasons in Oregon City over the next four years. They could potentially employ the 300 or so industry professionals who just finished *Grimm* Season 6 and are looking for work.

The series is set in Boring, Oregon, but the producers had initially considered filming it in Vancouver, BC to take advantage of their more competitive tax incentives. With the help of Tim Williams and The Oregon Film and Video Office, we convinced the Netflix producers that the Greenlight Oregon program and the solid infrastructure of film crew and equipment in Oregon was enough to bring their show to film on location here in our beautiful state. However, they have not officially greenlit the show to film here.

I have watched cities all over the US navigate different film incentive programs with varying success. I believe wholeheartedly that the Greenlight Oregon program has created a strong enough infrastructure to keep productions in town, and to continue bringing in revenue to ancillary businesses and industries through these productions.

Please support the House Bill 2244 to expand and extend the Greenlight Oregon program. There is literally millions of Netflix dollars waiting for the greenlight.

Sincerely,



Dan Eason