

A man with a full brown beard and a brown hat stands in a forest, holding a brown cow. He is wearing a brown jacket and a scarf. The background is a blurred forest with trees and a path. The text 'A24' is overlaid on the left side of the image.

A24

First Cow

Press Notes

About the production ⁴

An interview with Kelly Reichardt ⁵

The cast ¹¹

The crew ¹⁵

Credits ²⁰

New York/ Los Angeles

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122 minutes

Rated PG-13.

USA

English

Color

Regional

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International

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“History hasn’t gotten here yet,”

says King-Lu (Orion Lee) early in *First Cow*. After spending most of his young life exploring the world, the Chinese-born traveler sees his adopted new American home—specifically the Oregon Territory circa 1820, decades before the area was granted statehood—as a place where possibility outstrips precedent. It’s a line that frames Kelly Reichardt’s film as a kind of primal scene, an origin myth for the Oregon stories she’s been telling for the last two decades as one of American cinema’s most vital independent directors. Echoes of her earlier films abound: a prologue featuring a girl wandering through the woods with her dog evokes *Wendy and Lucy*; the struggle to master unsettled terrain recalls *Meek’s Cutoff*; a conversation around a campfire conjures up memories of *Old Joy*. In that film, Kurt (Will Oldham) speculated that “the entire universe is in the shape of a falling tear.” *First Cow*, Reichardt’s seventh feature, and her fifth set in the Pacific Northwest, radiates with a similar sense of graceful, fragile melancholy.

The core of the film is the friendship between King-Lu and Cookie (John Magaro), who meet in the forest while the latter is running with a group of fur trappers on the verge of cashing in their pelts. Recognizing that King-Lu is a man on the run, Cookie—whose quiet, wary bearing marks him as an outsider—gives him shelter. They meet again on the outskirts of The Royal West Pacific Trading Post, a muddy, bustling outpost filled with American dreamers looking for opportunities to seize. The pair’s own chance comes after an encounter with an unexpected neighbor: a cow reputed to be the first ever brought to the region. Its presence inspires Cookie and King-Lu to attempt a risky joint business venture halfway between honest work and pure grift. As their earnings pile up, the two have to decide how long they should try their luck before they cut and run.

“The bird a nest, the spider a web, man friendship” reads the opening title card of *First Cow*, the same quote (attributed to the poet William Blake) that leads Jon Raymond’s 2004 source novel *The Half-Life*. The idea of friendship as a naturally occurring phenomenon—the place where humans make their home—gives *First Cow* its powerful emotional core, and, in Cookie and King-Lu, Reichardt finds characters to inhabit the same themes of loyalty and devotion that have defined her cinema since her debut feature, the lovers-on-the-run tragicomedy *River of Grass* (1994).

In addition to its nuanced dual character study, *First Cow* also manifests as a consideration (and critique) of American capitalism, examining the ruthless logic of supply and demand without exalting it and emerging as an ambivalent meditation on a country's much-vaunted entrepreneurial spirit. Christopher Blauvelt's camera stays close to the ground, as if to signal that this is a parable about low-level businessmen, while the boxed-in, 4:3 aspect ratio (carried over from Reichardt's previous period piece *Meek's Cutoff*, from 2010) denies the viewer the widescreen grandeur associated with the Western. The emphasis is on intimacy, not mythmaking. Like no other American filmmaker of her generation, Reichardt engineers movies whose modest stature is deceptive and whose dimensions are uncanny. Somehow, they're more spacious on the inside.

An interview with Kelly Reichardt

—

Can you talk about the process of adapting *The Half-Life* into a film?

The Half-Life is the first thing that I ever read by Jon Raymond; reading it led to me working with him on *Old Joy*. It's a novel that spans forty years in the 1800s and is set on two continents, so it's always been out of my reach, as far as it becoming a possible film. Over the years, Jon and I often mused over how *The Half-Life* could be made into a manageable project.

For the last few years, prior to making *First Cow*, I had been trying to do a film in Europe, also set in the 1800s; it was a kind of fantasy, and I spent a lot of time thinking about small villages and looking at Courbet and Bruegel. That project fell through, so Jon and I started doing our usual thing, thinking about how we could adapt *The Half-Life*—and finally we came up with *First Cow*.

The film opens with a quote by William Blake: “the bird a nest, the spider a web, man friendship.” Is that from the book, and do you see *First Cow* as a movie about friendship?

It's a film about other, less beautiful things, but friendship is at its core. The Blake quote is in *The Half-Life* and is pretty much the impetus for everything. It was super nice working with so many friends while making a film about friendship.

***First Cow* is about making something, too: Cookie and King-Lu become partners in a creative enterprise, baking and selling biscuits and cakes. There's a lot of focus on their process, and I wonder if your own interest in process is reflected in that aspect of the film?**

All the films are process-heavy in their themes, and yes, filmmaking is obviously process-heavy—every aspect of it. This is the sixth film I've made with producers Anish Savjani and Neil Kopp. They're the guys on the ground who figure out how to make everything happen—we're shooting a scene where we need fish to appear in a creek, and right on time there are guys dropping fish into a creek.

There are all these parallel universes happening in a film. On every front, ideas evolve and morph into newer versions of the original idea. In the story, it's how the biscuit becomes the oily cake, and then Cookie says, “I think they would like something sweeter,” and before you know it you've got a clafoutis on your hands.

How did you devise the look of *First Cow* with your long-time cinematographer, Chris Blauvelt?

Before I meet with Chris, I build a book that's a visual guide that takes us through the entire movie, scene by scene, and gives us an idea about the look and tone and the basic shooting strategy. For *First Cow*, we revisited *Ugetsu* and *The Apu Trilogy*—films that take place in small shanty towns. Those films offered some good jumping off points. The cowboy paintings of Frederic Remington were a color guide—the murky blues and greens and the coral-colored light.

Chris and I look through these image books together and have our first conversations. We go through the script over and over again. Chris goes and does some test shoots and tries various lenses that he wants to consider. Meanwhile we are scouting locations; Janet Weiss was our scout. Janet is endlessly out digging up new places that we follow up on—usually with Assistant Director Chris Carroll, Production Designer Tony Gasparro, Chris Blauvelt, and my friend/assistant Mikey Kampmann. Mikey shoots the locations with a still camera while Chris Carroll and Chris Blauvelt act as stand-ins for the actors as I'm blocking out the scenes. Blauvelt is always making lists and Carroll is always drawing maps. Somewhere in the mix, I have time alone in the actual built spaces before we shoot. It's really key to get time alone with a viewfinder. Then, on the day of the actual shoot, I work with the actors in the space, and we make adjustments for whatever is in the air at that moment—but by that point Chris and I are working from a pretty strong foundation.

The camera is very low to the ground in *First Cow*, and you use a similar aspect ratio as in *Meek's Cutoff*, except in a very different visual space. The aesthetic of the movie is very cramped and intimate, with no real panoramas or landscape shots.

It's funny you call it cramped. Chris Carroll feels the forest is very claustrophobic. It's certainly more closed-in than *Meek's Cutoff*, which was shot in the desert on playas. *Meek's* was all about the openness and the expanse of the landscape, and the square frame was a way of creating anxiety—not knowing what is coming next, not being able to see what tomorrow brings. *First Cow* is also shot in 4:3. In *First Cow* there is a lot of digging and foraging, and the fireplaces are on the ground, the mat that Cookie sleeps on—everything is close to the ground. The square frame works nicely for the tall trees in the exteriors and makes things very intimate in the interiors. It suits the characters as well. Four by three is not about grandeur. It's a kind of a humble frame.

In *Meek's Cutoff*, there's a certain iconography of the Western that you could draw on or work against. The period and setting of *First Cow* are far less iconic and familiar in the minds of most viewers: there's the line in the script about how "history hasn't gotten here yet." What kind of visual references did you have to draw on for your production and costume designers?

Meek's Cutoff was 1845, so we had photographic images to work with. With *Meek's*, every time we set up a camera, it was like making a decision to either counter or support an existing trope. That's just the nature of the Western genre, and how strong the visual language is. With *First Cow*, since it's 1820, no photos exist—only a small number of etchings by early explorers in the region. The research was more geared towards interpreting what's written about the time, or passed down in stories. [Costume Designer] April Napier would figure out what people would have had on their backs as they left home and what they would have had access to along the way. We had categories for how people would have arrived and what their jobs would have been, if they were working at the fort or just passing through.

We ended up working with a researcher named Phil Clark in London, because the people keeping records of the area and making notes and sketches were coming from England. April's research led to Nan MacDonald and a group of women in Powers, Oregon who made all of the cedar capes and hats that are in the film. Tony [Gasparro] and the art department were doing their own research. Jon Raymond was making trips down to the Chachalu Museum, the interpretive museum of the Confederated Tribes of the Grand Ronde—a really wonderful museum near the coast that just opened a year or so ago. Everyone was gathering information in a variety of ways.

There's a feeling in the film of a society that's still in formation; nothing has become standardized or uniform yet. The characters are all coming from somewhere else, and there's a surprising amount of variance between them. It's a primal American scene.

The area where the movie is set is called the Lower Columbia, the stretch of river from the ocean to where the Willamette hits the Columbia, in present-day Portland. It's been inhabited by people for at least 12,000 years. The moment that we were exploring was a

really interesting one. A lot of new people had been brought to the area by the emerging global beaver trade. There are not nations there yet, but there are corporations, starting to extract natural resources.

The area was actually pretty cosmopolitan by some standards. People from Russia, America, England, Spain, Hawaii, and China were all there among the many tribes and bands that lived along the river and had used the river as a trade highway for millennia. It is a primal American scene in a way, but also totally counter to our normal understanding of westward expansion. It kind of turns the origin of America into a corporate colonial story, with people from everywhere in the world invading the space from every direction.

There is a strong, consistent presence in the film of Native American characters at the edges of the story. Can you talk about how that culture and community was integrated into the production?

This is a really big question. The story we were telling was an immigrant story, about a cook and a sailor in an unfamiliar land. That said, we were making a movie set in the Pacific Northwest in the 1820s, and we wanted to make sure the people who lived in that time and place were properly represented. They're also a really underrepresented group in film, and so the responsibility became even stronger. We were really lucky that we encountered some incredibly generous people at the Chachalu Museum and in the language program at the Grand Ronde who could educate us about their families and their history. They helped us with translations and introduced us to really useful books and films in their archives.

A beautiful thing that happened one night when we were recording wild lines with James Lee Jones and Orion for the scene where King-Lu bargains with a man for a ride down river. They are speaking in the jargon called Chinuk Wawa—a global trade language rooted in Chinook. A small group of us were in a parked van with the interpreter, trying to get the pronunciation right, and I'm realizing how many people on the crew—the boom operator, the sound recordist, the script supervisor—were picking up on the language and its sounds and could join in on the conversation of what certain words meant or sounded like. All the actors speaking the jargon took their own approach to it. Hopefully we are somewhere in the ballpark with it all.

Who actually cooked the biscuits and oily cakes on set?

Sean Fong, who worked in the prop department with Paul Curtin. Sean was in charge of making the oily cakes and the biscuits, made with just the ingredients they would have had at the time.

William Tyler's musical score is extremely moody and striking—and very unusual in that it sounds like something beyond or outside the period of the story.

William Tyler entered after various attempts at using more authentic music from the period. Nothing was really working—the closer I got to “the real thing” the more it felt like a show for public television. I broke away from that and William came to the edit room and played to a rough cut of the film, just to see if it made sense, and it did.

You've worked with a very wide range of actors over the years, and in your last few movies, you've had some people who would probably be considered movie stars. Can you talk about how you came to cast John Magaro and Orion Lee and how their performances were shaped?

Both John and Orion came by way of casting director Gayle Keller. I was mostly familiar with John Magaro from *Carol*, and I knew [Executive Producer] Scott Rudin was a fan of John's theater work. Something about John's overall vibe—the first time I Skyped with him I thought he had a lot of Cookie in him. He didn't feel like an obvious choice in any way, so it was exciting and I was extremely happy he was up for it.

Gayle was relentless in the search for King-Lu. We looked at hundreds of actors. Orion did three or four readings, and each one was super interesting in its own way. The challenge for me with King-Lu was that he was a hybrid of two characters from the book, so the role was new; I didn't totally know what I was looking for.

You can't really know what the chemistry is going to be like until the actors are in their costumes and on location and doing their chores. Orion was a fantastic find for King-Lu. John and Orion had very different working methods. John is an internal actor and doesn't really want to talk everything out, whereas Orion wants to know exactly what I'll be

wearing in the editing room the day I cut the scene we are about to shoot. That's a slight exaggeration, but he really likes to know the lay of the land, which was funny because their acting approaches very much reflected the dynamic between Cookie and King-Lu.

Chris Blauvelt took a polaroid of the two actors standing in a parking lot in their full costumes during pre-production, and it was the first time seeing them together. John looked like Gustave Courbet! Then we sent them off into the woods for some camping time with a survivalist, who taught them how to skin squirrels and make fires without matches.

You've continued to edit your own films—how important is that control to you? Has your process as an editor changed a lot over the years?

It's nice getting the film back into my own hands in a nice, quiet environment after all the activity of a shoot. Editing has informed how I shoot films; thinking about how shots are going to fit together while conceiving a scene. During the sound mix and the color correction, I no longer have my hands on the controls, and I'm just sitting on the couch in the freezing, dark room. I find it so sleep inducing. If I didn't cut my own films, I'd probably sleep through the whole editing process.

Do you ever reflect on your movies as a body of work and consider the similarities between them, the themes and images that you've returned to? Can you think about where *First Cow* fits into that, or are you still too close to it?

I probably do think about it when I notice I'm repeating myself. I don't know how *First Cow* fits into it all. Peter Hutton, who this movie is dedicated to, had a funny thing he used to say—*that if you make enough work, people will be forced to deal with you*. I guess someone will have to compare these films to each other.

There's contemporary resonance in *First Cow*, whether in the way it deals with capitalism or divisions in society, or even just the presentation of a very loyal, loving interracial friendship; there seems to be space to read it specifically as a political movie.

I'd say all the films are political in their way. It's just in the nature of things we are interested in. Where does the power lie? Where do people fall on the ladder of success

and survival? And how does that affect how they treat each other? That seems to be at the core of the stories. But then hopefully the films are really about individual characters in individual situations.

We haven't talked about the cow in *First Cow*—she probably deserves a mention.

Evie. She was selected from a bunch of cow headshots. She had the biggest eyes. One thing about working with animals is that everyone has to slow down. Film crews are not used to working slowly and quietly. But with Evie, or with the horses in *Certain Women*, as a crew we all have to move in slow motion and give over to the animal—if you fight it you will just be frustrated.

The Cast

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The Cast

John Magaro

Recent film credits include Julius Avery's *Overlord*; Reginald Hudlin's *Marshall*, with Chadwick Boseman; David Michôd's *War Machine*, with Brad Pitt and Ben Kingsley; Adam McKay's *The Big Short*; *The Finest Hours*; Todd Haynes' *Carol*; *Unbroken*; *Not Fade Away*; *Liberal Arts*; *Down the Shore*; *My Soul to Take*; *The Box*; *Assassination of a High School President*; *The Life Before Her Eyes*; and *The Brave One*. Upcoming films include *Newark*, the prequel to "The Sopranos," and *Sylvie*, with Tessa Thompson and Nnamdi Asomugha. Television credits include "The Umbrella Academy" with Ellen Page; "Jack Ryan" with John Krasinski; "Crisis In Six Scenes" with Rachel Brosnahan, Miley Cyrus, Elaine May, and Woody Allen; "Orange Is the New Black," "The Good Wife," "Taking Chance"; and guest appearances on "Law & Order: SVU," "Person of Interest," "Body of Proof," "Law & Order," and "Conviction."

Stage credits include The Public Theater's *Illyria*, written and directed by Richard Nelson; *The Front Page* on Broadway, directed by Jack O'Brien, opposite Nathan Lane, John Slattery, and John Goodman; *Tigers Be Still*, written by Kimberly Rosenstock and directed by Sam Gold for the Roundabout Theatre Company; and Rod McLauchlan's *Good Television*, directed by Bob Krakower, for the Atlantic Theater Company.

Orion Lee

Orion Lee appeared in Rian Johnson's *Star Wars: The Last Jedi*, and *Justice League*, directed by Zack Snyder. His credits also include the James Bond film, *Skyfall*, and David Ayer's *Fury*. His professional debut as an actor was with *Enron: The Play* at the Royal Court. Other prestigious theatres he has worked with include Royal Shakespeare Company, National Theatre of Scotland, and the Abbey. He graduated from the London Academy of Music and Dramatic Arts in 2009.

The Cast

Toby Jones

Toby Jones is a stage, film, and television actor. Recent film credits include *The Snowman*; *Kaleidoscope*; Michael Haneke's *Happy End*; *Detectorists*; *Infamous*; *Tinker Tailor Soldier Spy*; *The Girl*; Peter Strickland's *Berberian Sound Studio*; *Naked Normandy*; *Journey's End*; and *Jurassic World: Fallen Kingdom*. Upcoming films include *Louis Wain*; *A Boy Called Christmas*; Dee Rees' *The Last Thing He Wanted*; and *The Sands of Venus*. Other film credits include *Atomic Blonde*; *Sherlock*; *Dad's Army*; *The Secret Agent*; *The Witness For The Prosecution*; *Morgan*; *Wayward Pines*; *Capital*; *The Man Who Knew Infinity*; *The Hunger Games* series; the *Harry Potter* series; *Captain America: The First Avenger*; *Captain America: The Winter Soldier*; *Leave to Remain*; Andrew Kotting's *By Ourselves*; *My Week With Marilyn*; *The Adventures Of Tintin*; *Frost/Nixon*; *W*; and *The Painted Veil*.

Television credits include "Don't Forget the Driver," which he co-wrote with Tim Crouch, "The Girl," "Titanic," "The Secret Agent," "Wayward Pines," "The Witness for the Prosecution," "Dr. Who." Stage credits include "Circle Mirror Transformation" (Royal Court); "The Painter" (Arcola); "Every Good Boy Deserves Favour" (National Theatre); "Parlour Song" (Almeida Theatre); "Dumb Waiter and Other Pinter Pieces" (Oxford Playhouse); "Measure for Measure" (with Complicite) (National Theatre); "The Play What I Wrote" (winner: Olivier Award for Best Supporting Actor) (West End/Broadway).

Ewen Bremner

Film credits include Mike Leigh's *Naked*, Harmony Korine's *Julien-Donkey Boy*, Michael Winterbottom's *Forget About Me*, Ridley Scott's *Black Hawk Down*, Woody Allen's *Match Point*, and Guy Ritchie's *Snatch*. Other film credits include *Judge Dredd*, *Mojo*, *The Acid House*, *Pearl Harbor*, *Hallam Foe*, *Around the World In 80 Days*, *Get Santa*, *Wonder Woman*, and *Trainspotting* and *Trainspotting 2*. On television he was most recently on "Will." He is currently filming Nick Moran's upcoming feature film *Creation Stories*.

The Cast

Scott Shepherd

Scott Shepherd can be seen in NBC's upcoming series "Bluff City Law." Film credits include *Dark Phoenix*, *The Report*, *Hostiles*, *Jason Bourne*, *Bridge of Spies*, *Side Effects*, *And So It Goes*, *The Family Fang*, and *Norman*. Television credits include Season 3 of "True Detective," "The Young Pope," and Errol Morris' "Wormwood." For over 20 years Shepherd has been a core performer in two of New York's most esteemed theater companies, The Wooster Group and Elevator Repair Service. He has won two Obie Awards, for The Wooster Group's *Poor Theater* and for Elevator Repair Service's *Gatz*, an eight-hour staging of the unabridged text of *The Great Gatsby*.

Gary Farmer

Long-time stage and screen actor Gary Farmer was born on the Six Nations along the Grand River of the Iroquois Confederacy. Farmer is best known as Philbert in *Powwow Highway* 1989, Nobody in *Dead Man* 1995, and Arnold Joseph in *Smoke Signals* 1998. All three earned best supporting actor nominations from IFFP Spirit Awards.

Lily Gladstone

Gladstone had her breakout in Kelly Reichardt's *Certain Woman* opposite Kristen Stewart and Laura Dern. The film premiered at the 2016 Sundance Film Festival, and her performance earned Outstanding Supporting Actress from the LA Film Critics Association Awards, as well as nominations for several awards, including The Independent Spirit Awards and The Gotham Awards.

She can currently be seen on the television show "Billions." Upcoming films include *Freeland* with Krisha Fairchild; *Two Eyes*; and Morissa Maltz's *The Unknown Country*, which she will also produce. Lily is First Nations/Native American.

The Crew

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The Crew

Kelly Reichardt

Writer/ Director

A retrospective of Reichardt's work took place at the Museum of Modern Art in the fall of 2017. Her feature films include: *River of Grass* (1994), *Old Joy* (2006), *Wendy and Lucy* (2008), *Meek's Cutoff* (2010), *Night Moves* (2013), *Certain Women* (2016), and *First Cow* (2019). Grants: United States Artists Fellowship, Guggenheim Fellowship, Anonymous Was a Woman Award, Renew Media Fellowship. Special Screenings: Whitney Biennial (2012), Film Forum, Cannes Film Festival in "Un Certain Regard," Venice International Film Festival, Sundance Film Festival, Viennale Film Festival, Berlin International Film Festival, Toronto International Film Festival, International Film Festival Rotterdam, BFI London Film Festival. Retrospectives: Anthology Film Archives, Pacific Film Archive, Museum of the Moving Image, Walker Art Center, American Cinematheque Los Angeles, European Touring Retrospective (*The American Landscape: The Films of Kelly Reichardt*). Teaching: currently an Artist-in-Residence at Bard College. Publications: ReFocus: The Films of Kelly Reichardt, E. Dawn Hall, Edinburgh University Press.

Jon Raymond

Writer

Jon Raymond is the author of the novels *The Half-Life*, *Rain Dragon*, and *Freebird*, and the story collection *Livability*, winner of the Oregon Book Award. He's also published a collection of writings about visual art called *The Community*, and he was nominated for an Emmy for his work on the HBO miniseries "Mildred Pierce." His writing has appeared in Tin House, Zoetrope, Playboy, Artforum, and Bookforum, among many other publications. *First Cow* is his fifth collaboration with Kelly Reichardt—along with *Old Joy*, *Wendy and Lucy*, *Meek's Cutoff*, and *Night Moves*.

filmscience

Anish Savjani, Neil Kopp, &
Vincent Savino

Producers

filmscience has produced numerous features that have been nominated for six Independent Spirit Awards and screened at festivals around the world, including Cannes, Berlinale, Venice, Toronto, Sundance, and Telluride. These films include Kelly Reichardt's *Certain Women*, *Meek's Cutoff*, and *Old Joy*; Joe Swanberg's *Hannah Takes the Stairs*; Jeremy Saulnier's *Hold the Dark*, *Green Room*, and *Blue Ruin*; Macon Blair's *I Don't Feel at Home in This World Anymore*; and Ritesh Batra's *Photograph*. A number of other projects by emerging and established independent filmmakers are currently in development and production, including a new film by Saulnier.

The Crew

Christopher Blauvelt

Director of Photography

Christopher Blauvelt has worked on films for Noah Baumbach and David Fincher and operated on Tom Ford's *A Single Man*, Spike Jonze's *Where the Wild Things Are*, and Gus Van Sant's *Restless*. His work as a cinematographer includes Sofia Coppola's *The Bling Ring*; *The Disappearance of Eleanor Rigby* with Jessica Chastain and James McAvoy for director Ned Benson; Kelly Reichardt's *Certain Women*, *Meek's Cutoff*, and *Night Moves*; *Max Rose*, starring Jerry Lewis; Jeff Preiss' *Low Down*, for which Sundance awarded him Best Cinematography at the 2014 festival; Justin Kelly's *I Am Michael*; James Schamus' *Indignation*; Meredith Danluck's *State Like Sleep*, starring Michael Shannon and Katherine Waterston; Gus Van Sant's *Don't Worry He Won't Get Far on Foot*, starring Joaquin Phoenix, Jonah Hill, Kim Gordon, Rooney Mara, and Carrie Brownstein; and Jonah Hill's *mid90s*. He recently wrapped Autumn De Wilde's *Emma* starring Anya Taylor-Joy. Chris has been named by Variety and Indiewire as a "Top DP to Watch".

Anthony Gasparro

Production Designer

First Cow is Anthony Gasparro's second collaboration with Kelly Reichardt, after *Certain Women*. He has been the production designer on ten feature films. Based out of both Los Angeles and New York, Anthony has worked in Hungary, Spain, the UK, and Japan. He is an award-winning production designer for National TV commercials and is currently developing his TV show "Influenza San Marino."

William Tyler

Composer

William Tyler is a guitarist and composer based in Los Angeles and Nashville who specializes in instrumental works. Inspired by Ry Cooder, Leo Kottke, John Fahey, and Alex De Grassi, Tyler's five albums over the last decade present a unique take on postmodern Americana, cinematic and prismatic music that embodies the sad and hopeful soul of the country. He has toured America and Europe and has been commissioned by art centers such as Duke Performances, the Ecstatic Music Festival in New York, Big Ears, and the Getty. *First Cow* is his first feature film score. He records for Durham, North Carolina-based label Merge Records.

The Crew

April Napier

Costume Designer

Recent film credits include Laure de Clermont-Tonnerre's *The Mustang*, Olivia Wilde's *Booksmart*, Rachel Rose's *Enclosure*, and Greta Gerwig's *Lady Bird*, for which she was nominated for a Costume Designers Guild design award. Additional film credits include Kelly Reichardt's *Certain Women*; *Viral*; *Dark Places*, starring Charlize Theron; *Bad Words*, directed by and starring Jason Bateman; Roman Coppola's *A Glimpse Inside the Mind of Charles Swan III*; Jared Hess' *Gentlemen Broncos*; *Hesher*, starring Joseph Gordon-Levitt and Natalie Portman; Erick Zonca's *Julia*, starring Tilda Swinton; Mike Mills' debut, *Thumbsucker*, which premiered at the 2005 Sundance Film Festival and starred Tilda Swinton, Vincent D'Onofrio, and Keanu Reeves; Tarsem Singh's *The Cell*; Neil LaBute's *Your Friends & Neighbors*; Tony Kaye's *Black Water Transit*; and Julian Goldberger's *The Hawk Is Dying*, starring Paul Giamatti, Michelle Williams, and Michael Pitt. Napier has designed commercials for a host of distinguished directors including Robert Altman, Wong Kar Wai, Michael Mann, Jonathan Glazer, Francis Lawrence, Jake Scott, and Mike Mills. Her music video credits include work for Nine Inch Nails, The Killers, Radiohead, Foo Fighters, Alanis Morissette, The Wallflowers, David Bowie, Marilyn Manson, Morrissey, Macy Gray, Lenny Kravitz, Wyclef Jean, Beth Orton, Live, Soundgarden, and Bush.

Gayle Keller

Casting Director

Gayle Keller is an independent New York casting director who has worked on films including *Bringing Out the Dead*, *Ghost Dog*, *Black Swan*, *Life During Wartime*, *Certain Women*, *Trainwreck*, *The Big Sick*, and the upcoming *Hustlers* and *Staten Island*.

Credits

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Credits

Crew

Director	Kelly Reichardt
Screenplay by	Jon Raymond & Kelly Reichardt
Based upon the novel	<i>The Half-Life</i> By Jon Raymond
Producers	Neil Kopp Vincent Savino Anish Savjani
Executive Producers	Scott Rudin Eli Bush Louise Lovegrove Christopher Carroll
Director of Photography	Christopher Blauvelt
Production Designer	Anthony Gasparro
Editor	Kelly Reichardt
Costume Designer	April Napier
Music by	William Tyler
Casting by	Gayle Keller

Credits

Cast (in order of appearance)

Woman with Dog	Alia Shawkat
Cookie	John Magaro
Trapper Jack	Dylan Smith
Trapper Dame	Ryan Findley
Trapper Clyde	Clayton Nemrow
Trapper Bill	Manuel Rodriguez
King-Lu	Orion Lee
Russian Trapper	Patrick D. Green
The Cow	Evie
Lloyd	Ewen Bremner
Thomas	Jared Kasowski
Man with Raven	René Auberjonois
Sailor in Saloon	Jean-Luc Boucherot
Cribbage Player	Jeb Berrier
Heckler in Saloon	John Keating

Credits

Brilliant William	Don Macellis
Fort Trappers	Todd A. Robinson Kevin-Michael Moore Eric Martin Reid Ted Rooney Phelan Davis Mike Wood
Chief Factor	Toby Jones
Captain	Scott Shepherd
Totillicum	Gary Farmer
Totillicum's Wife	Sabrina Mary Morrison
Chief Factor's Wife	Lily Gladstone
Chief Factor's Servant	Mitchell Saddleback
Hawaiian Woman	Mary Ann Perreira
Hawaiian Man	T. Dan Hopkins
Man with Canoe	James Lee Jones
Soldier	James Ridley



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