

Superlative Films and Depth of Field present

# COLUMBUS



**Written and Directed by  
Kogonada**

**Produced by  
Andrew Miano, Aaron Boyd , Danielle Renfrew Behrens, Chris Weitz, Giulia Caruso, Ki Jin Kim**

**Starring  
John Cho, Haley Lu Richardson, Rory Culkin, Michelle Forbes, and Parker Posey**

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## **SYNOPSIS:**

Casey lives with her mother in a little-known Midwestern town haunted by the promise of modernism. Jin, a visitor from the other side of the world, attends to his dying father. Burdened by the future, they find respite in one another and the architecture that surrounds them.

The film was shot on location in Columbus, Indiana.

**KOGONADA**  
**WRITER, EDITOR AND DIRECTOR**  
**BIOGRAPHY**

Kogonada is a proud immigrant, born in Seoul and raised in the Midwest. He has been noted by Filmmaker Magazine (25 New Faces of Independent Film) and The New Yorker for his visual work and film criticism commissioned by the Criterion Collection and *Sight & Sound*. He currently resides in Nashville with his wife and two sons. This is his directorial feature debut.

To see Kogonada's work, please visit: [www.kogonada.com](http://www.kogonada.com)

## FILMMAKER Q&A WITH KOGONADA

### **On the influence of place:**

I took a day trip to Columbus a few years ago with my wife and two boys. I had recently read about this mecca of modernist architecture in the farmlands of Indiana. Walking around, I encountered buildings designed by Eero Saarinen, I. M. Pei, Richard Meier, and others. There was an undeniable poignancy to it all - this quiet town in the conservative Midwest functioning as a living (and ghostly) museum to the promise of modernism. I immediately felt inspired to make a film there. During our visit and drive home, I already had a sense of the characters and the story that would unfold.

### **On the personal aspects of the story:**

Death is separation, and all separation is a kind of death. I've always been haunted by both. The small and final goodbye. I have aging parents and growing children and increasingly feel the weight of this coming separation. Is there meaning in the absence? How do we contend with the inevitability of it. The story of COLUMBUS emerges from these questions.

### **On the filial burdens of Jin and Casey:**

There's a heartbreaking quote at the beginning of Yasujiro Ozu's film ONLY SON that goes: "Life's tragedy begins with the bond between parent and child." Both Jin and Casey are burdened by this bond but in starkly different ways. Jin wants to leave. Casey wants to stay. Both desires are related to the weight they feel.

### **On Casey and architecture:**

I think architecture for Casey is an entrance to a way of seeing. It also gives her air to breathe at a critical moment in her life. I'm not sure if she'll become an architect, but she has become more aesthetically aware. I think this is true for any of us who has been moved by an art form. It often begets sensitivities to other art forms and also to humanity. In this way, it's progressive. Casey's encounter with architecture is reflective of my own encounter with cinema at a critical moment. And the unassuming building that first moves Casey is similar to the kind of cinema that altered me.

### **On Chris Weitz:**

I'm still humbled by his generosity of spirit. We connected on social media. I believe he had responded to the piece I created for *Sight & Sound* on Hirokazu Kore-eda. I reached out to him, and we exchanged emails. He and his brother Paul were working on a remake of Kore-eda's *Like Father, Like Son*. I remember he sent me a disc of Kore-eda's film, which I had not yet seen (always incredibly thoughtful). I eventually told him that I had written a screenplay. He offered to read it, and then came on board as a producer. From the beginning to the end, he has supported and protected my vision. I'm just extremely grateful. (Also, I found out that his grandfather was the agent of Ingmar Bergman, Liv Ullmann, Billy Wilder, et al.)

**On Haley Lu Richardson:**

I was extremely lucky. Early in the process, I had identified Haley Lu as a potential actor to play Casey. At the time, I had only seen her in THE YOUNG KIESLOWSKI and an episode of LAW & ORDER. Chris Weitz was incredibly supportive. He sent her the screenplay, and then she and I met. We had a long conversation about everything. (This has been a pattern with us. Long conversations about everything.) She's truly one of the best human beings I've ever met. She was offered the part. No audition. Just a strong sense that she was Casey. I realize now how fortunate we were. She's special. And I feel confident that these sentiments will become increasingly more evident: that is, how lucky I was and how special she is.

**On John Cho:**

After reading the script, Chris immediately suggested that I consider John Cho for Jin. At the time, I admittedly thought - "but I've never seen him in such a role" - which tells you how difficult it is for Asian-American actors to get a lead role, when an Asian-American director falls into the same trap as others. Chris believed in him. John read the script, and we talked on the phone, and I immediately realized my short-sightedness. Here was an actor who loved cinema, who started in the theater, who was beyond thoughtful and talented, and who had worked steadily but often in limited ways (due to his ethnicity). John was the first actor attached to the film, and he set a generous tone for everyone, which proved to be infectious. In a different world, John would have the career of Marcello Mastroianni. He's a presence on and off screen. Inquisitive and engaging. Maybe that world is now.

**On Parker Posey:**

If I whisper "Posey" on my deathbed like Charles Foster Kane it's because I'm recollecting how significant it was for me to get to work with her on this film. She is a creative force in the best possible sense, an antidote to complacency. She invigorates. She surprises. She made me, and I believe everyone else, better.

**On Michelle Forbes:**

She came on the last few days of the shoot and offered a history so rich and textured, and so vital to the film, that I'm still amazed. We only get glimpses of a mother with a dark past that is no longer present, and yet she makes us feel the echoes. Michelle was also a delight on and off set, a breath of fresh air towards the final stretch.

**On Rory Culkin:**

Rory is captivating in his silence. There is so much interiority that is expressed. He could probably convey an entire narrative through his eyes while quietly eating a bowl of cereal. (That's my next film.) With that said, he also delivered the longest and most difficult passage of dialogue in the film with such finesse that the jaws of my script supervisor literally dropped after each take. So basically he's riveting when he's quiet, and he's riveting when he talks. Do I want to work with him again? Yes. (Did I mention how nice he is?)

**On DP Elisha Christian:**

There are technicians, and there are artists. Elisha is the latter, who also happens to be the former. I immediately felt connected to him when we first discussed the project. He cares about the medium, about light, about space, about time, about characters, about

story, about cinema. He has a sensitivity to things that I deeply appreciate. I looked forward to our drive together each morning to the set - just us talking about the approach. I miss that even now. In fact, if I could hire Elisha to pick me up every morning and drive around the block and discuss "the approach" with me, I'd do it.

**On the producing team:**

I was beyond fortunate to have producers from all over the moviemaking landscape come together and get along so well. They worked tirelessly with the cast and crew to see this film made. Of course this only works if you have producers like Andrew Miano (Depth of Field), who could have easily set himself above others due to his experience, but instead did whatever was necessary, which often meant shuttling cast to and from the airport or hotel. Or Aaron Boyd, who made the town of Columbus fall in love with us because it fell in love with him months earlier (and throughout the shoot). Aaron had mostly worked on big blockbusters and now was mediating our quiet film to this quiet town. Or Ki Jin Kim and Giulia Caruso (Nonetheless Productions), who were my fellow filmmakers on set. I had reached out to them after seeing their work knowing that we shared similar sensibilities. Giulia is gifted beyond her years, capable of almost anything, and Ki Jin is a talented cinematographer in his own right (SPA NIGHT) and was a second set of eyes throughout the entire process. And finally, Max Butler, who was able to assemble a remarkable crew in a short amount of time and keep everything else on track without missing a beat.

**On Danielle Renfrew Behrens and Superlative Films:**

I believe the future of cinema and American independent films depend on producers and financiers like Danielle and Superlative Films. The process of financing the film was eye-opening to say the least. Of course risk is a legitimate issue, but so many financiers dismissed outright the value of an Asian lead character. Danielle was different. She was an absolute gift to this project and to me, personally. This film would not have been made without her. She is the ideal producer and financier. From the beginning, she was committed to protecting the integrity of the characters, story, and film.

## **JOHN CHO**

As one of today's most dynamic actors, John Cho continues to deliver compelling performances in both film and television.

Cho recently starred in Justin Lin's STAR TREK BEYOND, where he reprised his role as "Lieutenant Hikaru Sulu." He previously appeared in such films as Paul Weitz' GRANDMA and Mora Stephens' ZIPPER which were released last year. Additionally, Cho starred in Seth Gordon's IDENTITY THIEF opposite Melissa McCarthy and Jason Bateman; J.J. Abrams' STAR TREK INTO DARKNESS and THAT BURNING FEELING, a romantic comedy directed by Jason James.

Cho achieved near-household name status starring as "Harold Lee" in the cult comedy franchise HAROLD & KUMAR and also reprised his role in the latest AMERICAN PIE installment, titled AMERICAN REUNION.

In television, Cho was most recently seen starring in the ABC comedy series, SELFIE, opposite Karen Gillan and as the corrupt "Officer Andy Brooks" in Fox's captivating drama series, SLEEPY HOLLOW.

Born in Seoul, Korea, and raised in Los Angeles, California, Cho began acting while studying English literature at the University of California, Berkeley. Cho currently resides in Los Angeles.

## **HALEY LU RICHARDSON**

Phoenix native, Haley Lu Richardson will next appear in M. Night Shyamalan's thriller, SPLIT, alongside James McAvoy and Anya Taylor-Joy. The film will be released by Universal Pictures on January 20, 2017. Subsequently, Richardson will be seen in COLUMBUS, opposite John Cho, which is set to premiere at the 2017 Sundance Film Festival on January 22, 2017.

Recently, Richardson starred in THE EDGE OF SEVENTEEN, alongside Hailee Steinfeld and Woody Harrelson. The film, directed by James L. Brooks was released by STX on November 18, 2016. The film also closed the 2016 Toronto International Film Festival to critical praise.

Last year, Richardson also starred as 'Maggie,' in the 2015 Sundance Film Festival hit, THE BRONZE, alongside Melissa Rauch, Thomas Middleditch, Sebastian Stan, Cecily Strong, and Gary Cole. The film was released by Sony Pictures Classics on March 18, 2016.

Previously, Richardson appeared as the lead in THE LAST SURVIVORS, a post-apocalyptic thriller that tells a tale of a survivor (Richardson) left behind after a devastating drought. THE LAST SURVIVORS was released on August 4, 2015. That same year, Richardson also appeared in THE YOUNG KIESLOWSKI alongside Ryan Malgarini. The film was released on July 24, 2015.

In addition to her film credits, Richardson also starred in Freeform's original television series, RECOVERY ROAD, a drama based on the popular young-adult novel by Blake Nelson. Richardson also had a recurring role as 'Tess' throughout the 2013-2014 season of ABC Family's RAVENSWOOD, a spinoff to the network's PRETTY LITTLE LIARS series.

Richardson currently resides in Los Angeles, California.

### **PARKER POSEY**

Parker Posey can most recently be seen in Woody Allen's latest two films, 2016's CAFE SOCIETY, in which she stars opposite Kristen Stewart, Jesse Eisenberg and Steve Carrell, and last summer's IRRATIONAL MAN with Joaquin Phoenix and Emma Stone for which she received rave reviews. Parker's previous work includes Chris Guest's classic mockumentaries as well as classic independent cinema like THE HOUSE OF YES, PARTY GIRL and PERSONAL VELOCITY. She memorably co-starred with Louis CK in the critically-acclaimed series LOUIE. Parker will next be seen in Chris Guest's latest film MASCOTS, premiering at the 2016 Toronto International Film Festival. Parker begins filming the iconic role of "Dr. Smith" in Netflix's LOST IN SPACE this year.

### **MICHELLE FORBES**

Forbes' recent portrayal of a grief-stricken mother in the AMC series THE KILLING earned her an Emmy nomination for 'Best Supporting Actress' in a Drama Series. Prior to that, Forbes starred in the groundbreaking Alan Ball series TRUE BLOOD for HBO. Additionally, she starred as 'Kate Weston' in the HBO series IN TREATMENT, opposite Gabriel Byrne and Dianne Wiest.

Forbes can now be seen as 'Valerie' in the new Epix series BERLIN STATION, alongside Richard Armitage and Richard Jenkins. Her latest feature appearance is seen opposite Jennifer Lawrence, Liam Hemsworth, and Josh Hutcherson in MOCKINGJAY: PART 2 - the last installment of Lionsgate's hit franchise HUNGER GAMES.

Over the course of 30 years, Forbes continues to transcend through television with her touch upon several genres of acclaimed series including HOMICIDE (NBC), THE RETURNED (A&E), 24 (FOX), BATTLESTAR GALACTICA (SyFy), among the revered miniseries MESSIAH for BBC.

### **RORY CULKIN**

To Be Added

**PRODUCTION COMPANY**  
**BIOGRAPHIES**



**Superlative Films and Depth of Field present  
in association with Nonetheless Productions  
COLUMBUS**

Danielle Renfrew Behrens launched Superlative Films in 2016. Superlative is a fund and strategic partner for independent features films and documentaries headquartered in Boulder, Colorado. COLUMBUS will mark the 1st film for the new company. Other titles in post-production include: LUCKY with Harry Dean Stanton and David Lynch, HUMOR ME with Elliott Gould and Jemaine Clement, and THE HOUSE OF TOMORROW with Ellen Burstyn, Nick Offerman, and Asa Butterfield.

Depth of Field was founded in 1999 following brothers Chris and Paul Weitz's breakout directorial debut, AMERICAN PIE. The two teamed with producer Andrew Miano to create their own shingle and over the next decade have taken on various roles producing, directing and writing to expand the diversity of feature films on their slate. Credits include ABOUT A BOY, IN GOOD COMPANY, A SINGLE MAN, and GRANDMA. In addition to directing and producing for Depth of Field, Chris Weitz has also written several blockbuster films including CINDERELLA and ROGUE ONE.

Nonetheless produced SPA NIGHT, which premiered in competition at Sundance 2016.

## CREDITS

Written and Directed by  
**KOGONADA**

Produced by  
**ANDREW MIANO p.g.a.**  
**AARON BOYD p.g.a.**  
**DANIELLE RENFREW BEHRENS**

Produced by  
**CHRIS WEITZ p.g.a.**  
**GIULIA CARUSO p.g.a.**  
**KI JIN KIM p.g.a.**

Executive Producers  
**BILL HARNISCH**  
**RUTH ANN HARNISCH**

Executive Producers  
**MAX A. BUTLER**  
**MATTIA BOGIANCHINO**  
**BEATRICE CAMERANA**

Production Designer  
**DIANA RICE**

Edited by  
**KOGONADA**

Costume Designer  
**EMILY MORAN**

Music by  
**HAMMOCK**

Associate Producers  
**JOHN BOCCARDO**  
**ROBERT A. COMPTON**  
**JOSHUA A. H. HARRIS**  
**JEFF RODMAN**

## CAST

Jin	<b>John Cho</b>
Casey	<b>Haley Lu Richardson</b>
Eleanor	<b>Parker Posey</b>
Maria	<b>Michelle Forbes</b>
Gabriel	<b>Rory Culkin</b>
Emma	<b>Erin Allegretti</b>
Vanessa	<b>Shani Saylers Stiles</b>
Cleaner	<b>Reen Vogel</b>
Christine	<b>Rosalyn Ross</b>
Sarah	<b>Lindsey Shope</b>
Staff	<b>Jem Cohen</b>
Bartender	<b>Caitlin Ewald</b>
Aaron	<b>Jim Dougherty</b>
Prof. Jae Yong Lee	<b>Joseph Anthony Foronda</b>
ICC Guide	<b>Alphaeus Green, Jr.</b>
Miller House Guide	<b>Wynn Reichert</b>

Unit Production Manager	<b>Max A. Butler</b>
First Assistant Director	<b>Eric Williams</b>
Second Assistant Director	<b>Emily Neumann</b>
Second Second Assistant Director	<b>Micah Steele</b>
Script Supervisor	<b>Merissa Costanza</b>

## CREW

Production Supervisor / Accountant	<b>Matthew Lasseter</b>
Production Coordinator	<b>Lauren Carnes</b>
Art Director	<b>Adriaan Harsta</b>
Prop Master	<b>Danny McCracken</b>
First Assistant Camera	<b>Esther Woodworth</b>
Second Assistant Camera	<b>Dominique Chen</b>
DIT / Assistant Editor	<b>Anthony Guerrero</b>
Key Grip	<b>Mary Faucette</b>
Best Boy Grip	<b>Nancie Kang</b>
Dolly Grip	<b>Evan Hurst</b>

Gaffer Best Boy Electric	<b>Justin Hughes</b> <b>Mikey Gipson</b>
Production Sound Mixer Boom Operator	<b>Steve Grider</b> <b>Dave Gullberg</b>
Wardrobe Supervisor Wardrobe Assistant	<b>Allison Joy Gale</b> <b>Jay Cougan</b>
Hair Make-up	<b>Anna Aldrich</b> <b>Stacy Lockhart</b>
Casting by	<b>Tina Kerr</b>
Still Photographer Additional Still Photographer	<b>Kyle Flubacker</b> <b>Matt Blair</b>
Office PA Set PA Additional PAs	<b>Jennifer Oncale</b> <b>Les Gibson</b> <b>Joey Rice • Carley Barnes</b> <b>Sloan Kirsch • Tera Smith</b> <b>Evan Lahee</b>
Catering	<b>Liberty Grill</b>

Post Production Sound Services by

**Skywalker Sound**  
**a Lucasfilm Ltd. Company**  
**Marin County, California**

Supervising Sound Editor	<b>Andrea Stelter Gard</b>
Sound Designer	<b>Mac Smith</b>
Re-recording Mixer	<b>Brandon Proctor</b>
Dialogue / ADR Editor	<b>Marilyn McCoppen</b>
Foley Mixer	<b>Jason Butler</b>
Foley Artist	<b>Andrea Stelter Gard</b>
Assistant Re-Recording Mixer	<b>Tony Sereno</b>
Engineering Services	<b>Francis Aitken</b>
Digital Editorial Support	<b>Dusty Jermier</b>
Audio/Video Transfer	<b>John Countryman</b>
Post-Production Finance Manager	<b>Michael Peters</b>
Post-Production Sound Accountant	<b>Jessica Engel</b>
Client Services	<b>Eva Porter</b>
Scheduling	<b>Carrie Perry</b>
Executive Assistant	<b>Erika Salazar</b>

Skywalker Sound Executive Staff  
General Manager **Josh Lowden**

Head of Production **Jon Null**  
Head of Engineering **Steve Morris**

Music Mixer **Taylor Deupree**

Post Finishing by **EFILM**  
Account Executive **Dave Grove**  
Supervising Digital Colorist **Marjolaine Mispelaere**  
Post Finishing Producer **Rob Phillips**  
Post Finishing Assistant Producer **Rebecca Markham**  
Assistant Digital Colorist **Andre Rivas**  
Data Management Supervisor **Angie Alvarez**  
Image Science **Mary Quan**  
QC Coordinator **Jason Liles**  
Client Services **Cynthia Paulson**

## **SONGS**

### **“Eat The Night”**

Written and Performed by The Ettes  
Published by Walking Around Sense Music  
Courtesy of Fond Object Records

### **“Ford’s Martini”**

Written and Performed by Jeff Parker  
Courtesy of Jeff Parker

Research **Michael Graziano**  
Writing and Research Assistant **John Rhym**

Poster/Title Design **Sam Smith**

Production Counsel  
Gray Krauss Stratford Sandler Des Rochers LLP  
André Des Rochers, Esq.  
Bianca Grimshaw, Esq.  
Kevin Orszak, Esq.

Production Insurance  
Momentous Insurance Brokerage, Inc.  
Winnie Wong