



## 306 HOLLYWOOD

A film by Elan + Jonathan Bogarín

When siblings Elan and Jonathan Bogarín lose their grandma, they face a profound question: When a loved one dies, what do we do with everything they left behind? Turning documentary on its head, the Bogarín's embark on a magical-realist journey that transforms Grandma's cluttered New Jersey home into a visually exquisite ruin where tchotchkes become artifacts, and the siblings become archaeologists. With help from physicists, curators, and archivists, they excavate the extraordinary universe contained in a family home.





## WORLD PREMIERE INFO

Sundance Film Festival 2018, Opening Night  
First Documentary to ever be programmed in  
the NEXT Section

## RUNTIME

94 Min

## PRODUCERS / MAIN CONTACTS

Elan Bogarin, [elanbogarin@gmail.com](mailto:elanbogarin@gmail.com)  
Jonathan Bogarin, [umberto007@gmail.com](mailto:umberto007@gmail.com)

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## PRESS CONTACTS

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## PRODUCTION COMPANIES

USA / Hungarian Co-Production  
El Tigre Productions, Laokoon Filmgroup,  
Chicago Media Project

## SOCIAL

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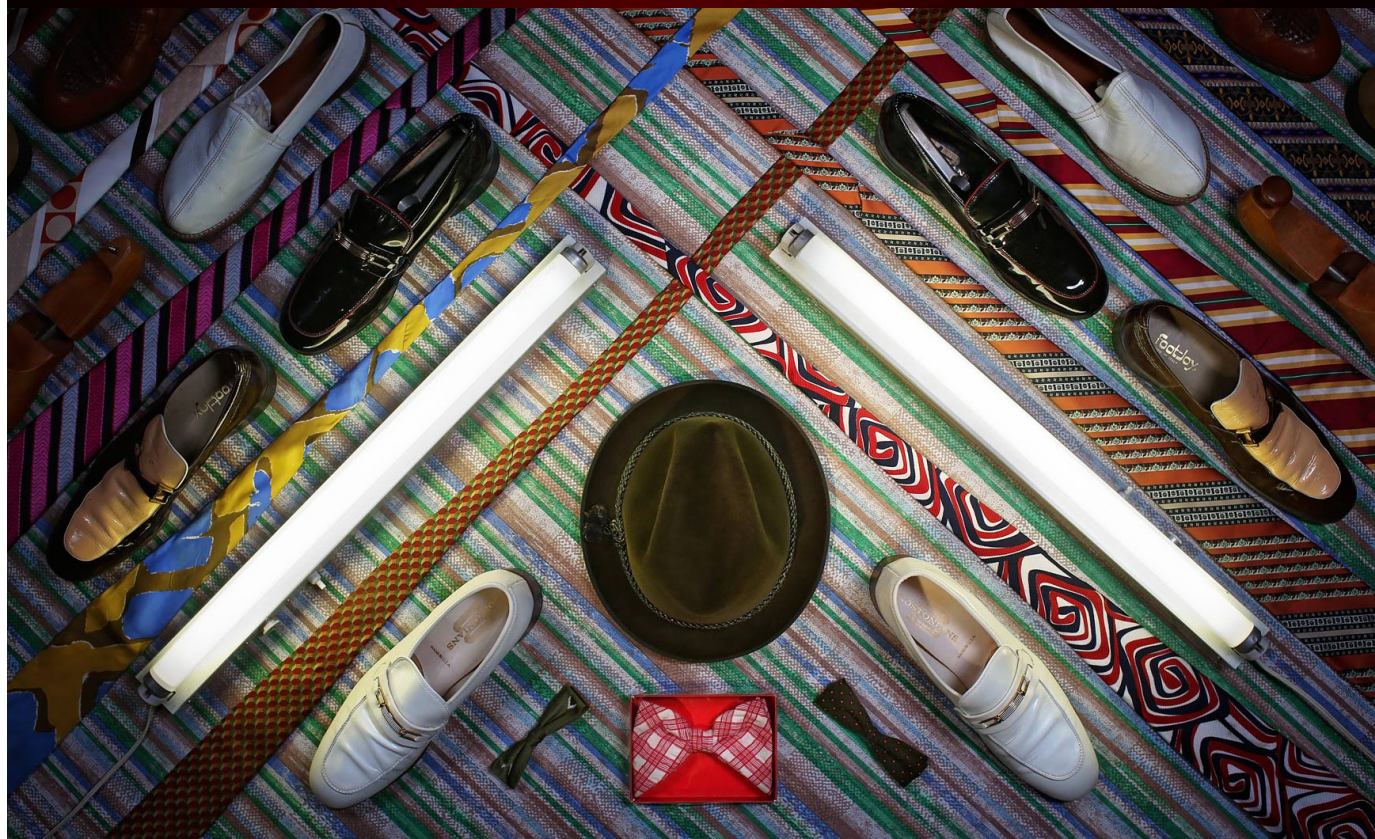
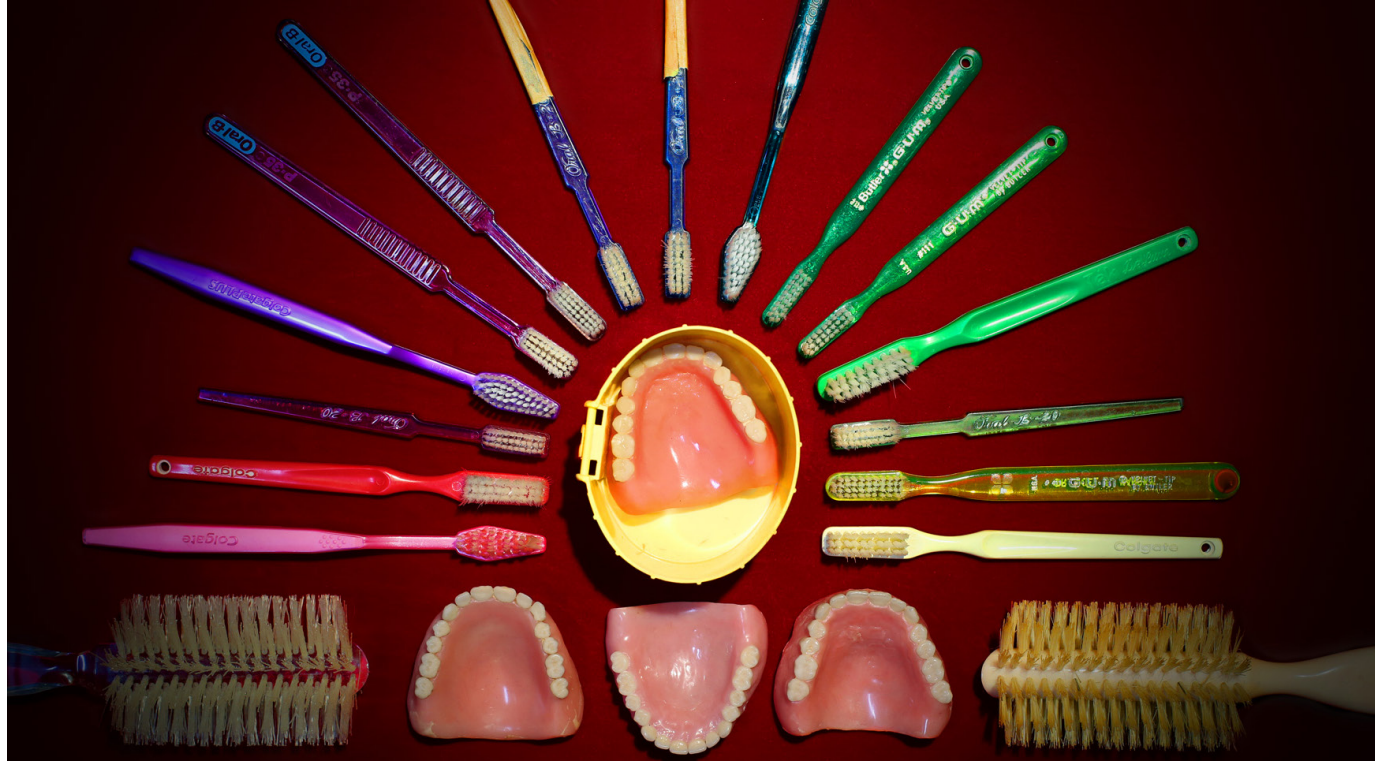




# 306 HOLLYWOOD

## SHORT SYNOPSIS

When siblings Elan and Jonathan Bogarín lose their grandma, they uncover an extraordinary universe in the seemingly ordinary home they inherit. Their overwhelmed mother tells them to “Sell the house, and throw everything out!”, but instead they embark on an epic journey to discover what life remains in the objects left behind. Grandma’s house and all of the collected junk at 306 Hollywood Avenue springs to life in the cinematic playground of this rule-breaking, magical-realist documentary. The filmmaking duo’s odyssey leads from suburban New Jersey to ancient Rome — using fashion, physics, dance, and archeology to illuminate how the most ordinary objects can transform into a vast metaphor for the nature of memory, time, and history.







# 306 HOLLYWOOD



## SYNOPSIS

At 11:59PM on June 4th, 2011, Annette Ontell passes away in Newark, New Jersey. Her family, who had seen her just that afternoon, rushes from New York City only to find her body still warm.

Annette spent 70 years living nearby in a modest house at 306 Hollywood Avenue in Hillside, NJ. Decades of life created layer upon layer of personal objects, only now there was suddenly no person. Her grandchildren, filmmaking duo Elan and Jonathan Bogarín, inherit the house and its thousands of objects. Overwhelmed, their mother tells them: “Sell the house, throw everything out.”

But as they bring out the trash bags they are stopped in our tracks. Here are a pair of her size 4 white Reebok sneakers, the last perfectly folded load of laundry, her handwritten note: “don’t lock the bathroom door!” All of these once meaningless objects are now bizarrely full of meaning. In the thousands of belongings and beloved tchotchkes that still populate 306 Hollywood Ave, it feels like she is still there. They used to have a grandmother, now they have her house full of junk.

Against all rational thought they decide to keep

the house, and embark on an epic odyssey: first finding themselves in Rome. There they encounter the archeologist Jan Gadeyne, who teaches them that with the whole family gone, 306 Hollywood Ave has transformed into an archeological site, and the personal objects have become artifacts that must be excavated.

Their journey unfolds in a cinematic language of both documentary and fiction, defying genre and using myth and fairy tale as inspiration. The once-familiar house suddenly transforms into a magical-realist landscape: the living room becomes a forest, the basement an archeological site, and a train travels through the kitchen. We meet experts, introduced like characters in a well-worn story, who provide clues. A funeral director speaks of spirits; a Roman archaeologist juxtaposes the present day with ancient civilizations; a fashion conservator performs an “autopsy” on Annette’s dresses; the Director of the Rockefeller Archive describes how history is written; and physicist Alan Lightman delves into the nature of memory.

Weaved through the magic of this journey are 10 years of video interviews with Grandma Annette, ages 83-93, providing clues alongside a remarkably honest and humorous reflection on life from an age rarely represented. Annette was a character. Sex, money, abortion, friendship, family, life, and death: nothing was off limits. Visually inspired by the work of Agnes Varda and Wes Anderson, Annette’s stories are woven together with artistic installations and stylized documentation of the house, creating exquisite pastiches while the siblings search for meaning in the patterns.

Then the incredible discovery of a cassette from 1972 takes us deeper down the rabbit hole. Actors lip-sync to the family’s most intimate conversations while staged in the actual locations and their original clothes, and it’s as if a new dimension cracks open from the netherworld.

As the archeological dig goes deeper, and the discoveries become more intimate, there are illusions that Elan and Jonathan can almost exist in another time, when their grandmother was still alive. Meanwhile, the house is falling apart. When they find the basement covered in mold, it seems they must cut their journey short and sell the house. The portal is closing, so they step through one last time. But the burden of keeping it is beyond their means. The journey must come to an end.

306 HOLLYWOOD bridges the dusty fragments of an unassuming New Jersey life with the grand histories of the Rockefellers and citizens of Rome. The letters, pictures, and recordings of Annette Ontell are entered into history. But only so far and for so long. The house at 306 Hollywood is cleaned out. Furniture is given away. Documents are shredded. There is a buyer offering a fair price. The house finally empty. From the street we look back: 306 Hollywood is covered in the clothing of the family that once lived there. Gently waving in the wind, these dresses and shirts seem to be alive.

In 306 HOLLYWOOD, fragments of a modest life mingle mystically—creating a profound meditation on memory bursting at the seams with love.





# THE ARTISTS

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## ELAN + JONATHAN BOGARÍN

Director/Producer /Writer/DP

Elan + Jonathan Bogarín are siblings born and raised in NYC. They were chosen for Filmmaker Magazine's 25 New Faces of Independent Film in 2017 and have received support from the Sundance Institute, Latino Public Broadcasting, NYSCA, Experimental Television Center, IFP, and they won the audience award for best pitch at the 2017 Hot Docs Forum. Together they run El Tigre Productions, where they produce innovative non-fiction films for the world's leading museums. Jonathan is a visual artist and educator who creates paintings and social practice artworks. Elan is a co-founder of the Wassaic Project and was nominated for the Gotham + Spirit Awards for producing BIG FAN which premiered at Sundance. Their first feature, 306 HOLLYWOOD, premiered on opening night as the first documentary to ever be included in the NEXT section at the 2018 Sundance Film Festival.

## ELAN BOGARÍN

Director, Writer, Producer, Editor & Subject

Elan Bogarin was nominated for the Gotham + Spirit Awards for producing BIG FAN which premiered in competition at Sundance. She is the co-director of El Tigre Productions, a digital strategy/production company that creates innovative non-fiction films and content for the world's leading museums and cultural institutions. Clients include MoMA, the Whitney, The Getty, Colección Cisneros, and The New York Times. She co-founded The Wassaic Project, an arts festival/residency program that has hosted thousands of artists.

## JONATHAN BOGARÍN

Director, Writer, Producer, Editor & Subject

Jonathan is the co-director of El Tigre Productions, a digital strategy/production company creating innovative non-fiction films and content for leading museums and cultural institutions. Clients include the Whitney Museum, MoMA, The Getty, and Colección Cisneros. He is a visual artist who creates social practice artworks throughout the US and Venezuela and has taught at Columbia University and Pratt Institute. Jonathan has received grants including Latino Public Broadcasting, NYSCA, and Experimental TV Center.

## TROY HERION

Composer/ Editor / Co-Producer

Troy Herion is a NYC-based composer writing music for film, theater, dance, and experimental arts. His orchestral and electronic music has been performed at Carnegie Hall, broadcast on MTV, and screened in major film festivals including Sundance, Toronto, Tribeca, and SXSW. He writes and scores his own "visual-music" films that have been called "marvelous" by New Yorker music critic Alex Ross. Concert works have been performed by The Pennsylvania Ballet, So Percussion, and Nash Ensemble of London. He is ABD from Princeton University PhD composition department.

## JUDIT STALTER

Producer

Judit is an Oscar winning Hungarian producer and a principal of Laokoon Filmgroup. Laokoon is best known for the groundbreaking holocaust drama *Son of Saul* that has won numerous awards including the Academy Award for Best Foreign Language Film, a Golden Globe and the Grand Prix in Cannes. Judit has 16 years of experience in the film and TV business, has produced for HBO Europe and Sony Pictures Classics, and is a member of the EFA (European Film Academy).

## NYNEVE LAURA MINNEAR

Editor / Writer

Nyneve's recent film, *(T)error* (Editor), won a Special Jury Award at Sundance 2015 and in 2014 she attended the Sundance Documentary Edit Story Lab. *Girl With Black Balloons* (Editor, Writer, Co-Producer) was chosen "Best of Fest" at the Edinburgh Film Festival 2010. *The Lulu Sessions* (Editor, Writer, Co-Producer), has screened at over 20 festivals worldwide, winning six awards. In 2011, Nyneve was named one of "21 Leaders for the 21st Century" for her work for Dan Rather Reports.

# ARTISTIC STATEMENT

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## ORDINARY TO EXTRAORDINARY

We are siblings who for years have aspired to make feature documentaries that reveal the myths and magic of everyday life. Towards this end, we set off to create 306 HOLLYWOOD, using humor, fantasy, and drama to transform the story of an old lady into an epic tale of what remains after life ends.

Before our grandmother Annette died, our intention was to make a candid and humorous film from the perspective of old age (“Getting old isn’t for sissies!” she always said). This project was based on 10 years of interviews we filmed with her. However, when we returned to Annette’s house after her funeral, we were faced with the grim reality of having to sell the house and throw out all of her possessions. That is when another, more complex, story emerged.

It is easy to take a house for granted. Domestic space is often overlooked, underestimated, and left out of the mainstream record. Yet here was a space where our family had lived for 70 years. The thousands of objects that remained revealed layers of history -- personal, social, and cultural. “A house is a universe,” physicist Alan Lightman declares in one interview. We believe this wholeheartedly, that our sense of time, identity, and relationships are all connected to the home.

We are interested in rethinking the documentary form and are inspired by fairy tales, myths, and magical realism. Fairy tales have been used for thousands of years to articulate our deepest fears and ease life transitions. We also believe that real life stories should be as entertaining and accessible as narrative films. Our cinematic language springs from this tradition and uses a technique called “normalized magic” where the day-to-day is collapsed with the wondrous. 306 HOLLYWOOD uses magical interventions to open the story to greater possibilities, to express the film’s themes of the visceral experience of grief and the psychological nature of memory, and to plumb the psychological truths that escape our everyday language.

We aim to transform the ordinary into the extraordinary. Our background is in the visual arts and we apply this sensibility to every one of our images. We crafted dozens of installations from Annette’s possessions; built a scale model of the house; turned our grandfather’s office into a mythical kingdom; and the last scene shows the entire house covered in the clothing of everyone who lived at 306 Hollywood.





# 306 HOLLYWOOD

## PRESS QUOTES

### THE VERGE / Tasha Robinson

“It’s unforgettable. 306 HOLLYWOOD feels like a whole new way of tackling documentaries. This ‘magical-realist doc’ pushes subjectivity into poetry.”

### PURE NON FICTION / Thom Powers + Raphaela Neihausen

“What we can’t convey in this podcast is the exquisite attention to visual detail in 306 HOLLYWOOD. Their playful treatment of uncovering memories reminds me of the work of Agnes Varda and Alan Berliner, which is the highest praise I can give, and yet it is wholly original.”

### ROGER EBERT / Nick Allen

“In the world of documentaries, it is bold, if not a landmark.”

### THE HOLLYWOOD REPORTER / Daniel Feinberg

“306 HOLLYWOOD feels... like one of the more universal and relatable films you’re ever likely to see. It’s such a little story you may wonder why it’s being told at all, except that it’s a story likely to touch anybody who has ever lost a loved one, which makes it a very big story.”



### INDIEWIRE / Eric Kohn

“The movie’s blend of charm and philosophical inquiry makes it at once structurally daring and a total crowdpleaser, sure to find appreciative audiences who will see echoes of their own clutter-filled lives in its story.”

### POPMATTERS / JR Kinnard

“It’s unlikely you’ll meet a more lovable and relatable character in cinema this year than Annette. One scene, perhaps the best of Sundance 2018, finds Annette cajoled into wearing one of her old dresses. Well, she tries to wear it, anyway. Despite her exhaustive efforts, she can’t fit her 80-year-old frame into the 50-year-old dress. Riotous laughter erupts as Annette, stripped down to her ‘un-

mentionables’, battles the unforgiving fabric. This scene, so emblematic of the power of 306 HOLLYWOOD is an aching human moment that captures the joy of living and the melancholy of loss.”

### FIRST SHOWING / Alex Billington

“A wildly creative, magical doc that attempts to recreate/remember a deceased person through all the stuff in their house. A very personal contemplation of life and death and identity.”

### HARPER’S BAZAAR / DeAnna Janes

“Part biopic, part magical-realist rumination, the two [filmmakers] offer the genre a new format and the ordinary a beautiful homage.”



# 306 HOLLYWOOD

## PRESS QUOTES CONT

### THE WEEK / Noel Murray

“306 HOLLYWOOD is an ambitious attempt to reconstruct a loved one’s life through artifacts and ephemera left behind... It’s enchanting and strikingly framed (in multiple senses of the word). The Bogarins perform a marvelous magic trick, turning ephemera into beautiful, meaningful art.”

### REAL SCREEN / Daniele Alcinii

“The film transcends language and genre by interweaving interviews with experts – archaeologists, physicists, fashion conservators and funeral directors – with a high level of creativity to allow the sibling directing team to bring the doc to a much wider international audience.”

### UTAH STATESMAN / Mekenna Malan

“The documentary is groundbreaking because it uses fantastical sequences to give grandmother’s objects new life. By incorporating techniques of magical realism in 306 HOLLYWOOD, the Bogarins created an extraordinary tribute to an otherwise ordinary grandmother. It is engaging and visually appealing in ways the traditional documentary is not.”

### THE UTAH REVIEW / Les Roka

“The documentary also is a genius example of rendering a full-scale cultural exhibition honoring an individual’s life just as if it would be in a gallery or museum. For Sundance, the film was included in the Next program category, which generally features innovations in narrative techniques for fiction. Indeed, 306 HOLLYWOOD is an original take on documentary arts for how it blends nonfiction and the magic of memories rendered as myth and fiction and the result is a solid success.”

### SALT LAKE MAGAZINE / Michael Mejia

“What’s compelling throughout here is the enactment of memory, its visualization, and the construction of a personal anthropology, which is at its best, or most imaginative, in its inventive tableaux, its use of models and light, and in a dance number considering the younger, self-possessed, and confident selves represented by Annette’s fancy dresses... 306 HOLLYWOOD is a thoughtful and entertaining documentary, enlivening somber questions about death and time and what remains with humor and sincere affection as well as substantial visual achievement.”

### VARIETY / Peter Debruge

“306 HOLLYWOOD honors the ordinary. [The filmmakers are] interested in how lives get flattened. In memories, a day is reduced to a photograph. In history, a time period is defined by the powerful. And in our present day, an ordinary woman like Annette would be forgotten... The Bogarins’ ... film succeeds

in making us celebrate Annette’s existence.”

### WHATNOTTODOC.COM / Basil Tsiokos

“The Bogarín siblings’ project is simply charming – one of the most enjoyable films to watch at this year’s festival. The filmmakers tackle big topics like aging, mortality, memory, and family without being heavy handed, bringing a refreshing but never overwhelming sense of whimsy to the proceedings. Moreover, they are blessed with the scene-stealing presence of Grandma Annette, posthumously but vibrantly introduced to viewers through years of casual interviews with her grandchildren – and, of course, through her home, a character in itself. The first-ever documentary to screen in the Next section, the film premieres as one of this year’s Day One screenings.”





# CREDITS

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## **Directors**

Elan & Jonathan Bogarín

## **Producers**

Elan Bogarín  
Jonathan Bogarín  
Judit Stalter

## **Co-Producer**

Troy Herion

## **Editor**

Nyneve Laura Minnear

## **Editors**

Jonathan Bogarín  
Elan Bogarín  
Troy Herion

## **Composer**

Troy Herion

## **Directors of Photography**

Jonathan Bogarín  
Elan Bogarín  
Alejandro Mejía

## **Writers**

Elan Bogarín  
Jonathan Bogarín  
Nyneve Laura Minnear

## **Executive Producers**

Paula Froehle  
Steve Cohen  
Ken Pelletier  
Laurie David  
Regina K. Scully  
Geraldyn Dreyfous  
Kevin Iwashina  
Abby Lynn Kang Davis

## **Co Executive Producers**

Barbara Dobkin  
Jamie Wolf  
Lagralane Group  
Vicki & Bruce Heyman  
Brian & Kathy Kenney

## **Additional Support**

Doug Patinkin  
Robert Pasin  
Susan Morrison  
Judy Rice

## **Executives for Laokoon**

**Filmgroup**  
Gabor Sipos & Gabor Rajna

## **Art Directors**

Elan + Jonathan Bogarin

## **Script Editor**

Logan Hill

## **Choreographer**

Malinda Ray Allen

## **Telescope Sculptor**

Noah Fischer

## **Production Designer**

(Clothes on House)  
Laura Moss

## **Actors**

Annette - Mary Elaine Monti  
Marilyn - Melissa Krodman  
Herman - Russell Horton  
David - Dan Higbee  
Elan - Alexia Alvarez Kohn  
Jonathan - Isaia Alvarez Kohn

## **Dancers**

Ruby Berube, Reema  
Bounajem, Emily Rose  
Cannon, Sophia Michitson,  
Gabrielle Revlock, Breanna Short

## **Interviewees**

Our Grandmother  
Annette Ontell

Our Mother  
Marilyn Ontell

Funeral Director  
Sherry Anthony

Clothing and Textile Conservator  
Nicole Bloomfield

Librarian, Biblioteca Casanatense  
Isabella Ceccopieri

Director of Archives, Rockefeller  
Archive Center  
Robert Clark

Director, Biblioteca Casanatense  
Rita Fioravanti

Archaeologist, Temple University,  
Rome - Jan Gadeyne

Director, RISD European Honors  
Program, Rome  
Ezio Genovesi

Physicist / Novelist, MIT  
Alan Lightman

## **Master Dollhouse Builder**

Rick Maccione, Dollhouse  
Mansions

## **Titles**

Hammerpress

## **Re-recording Mixer**

Tom Paul

## **Sound Designer**

Andrea Bella

## **Score Producer**

Mark Baechle

## **Music Mixer**

Lawrence Manchester

## **DI Colorist / Supervising Finishing Artist**

Sean R. Smith

## **Legal Services**

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Rochers LLP  
Bianca Grimshaw, Esq.





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KODAK LENS