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Contact Tim for video clips.

HOOP DREAMS

The classic documentary, digitally restored for its 20th anniversary.

Selected awards: 1994 Sundance Film Festival: Audience Award for Best Documentary
1994 Los Angeles Film Critics Association: Best Documentary
1994 Chicago Film Critics Award: Best Picture
1994: National Society of Film Critics: Best Documentary
1994: New York Film Critics Circle: Best Documentary
1994 Producers Guild of America: Special Merit
1995 Academy Award Nomination: Best Editing
1995 George Foster Peabody Award
1995 Robert F. Kennedy Journalism Award
1995: Directors Guild of America: Outstanding Directorial Achievement in Documentary
2007: International Documentary Association votes Hoop Dreams the all-time greatest documentary.

2014 Festivals: Sundance, Full Frame, BAFICI, Kosovo, BFI London.
Original Disclaimer from 1994 Fine Line Pictures Production Notes:

TO THE VIEWER:

"HOOP DREAMS" is a true-life story that spans five years in the life of two inner-city high school boys who dream of playing in the NBA. By the end of the film, you will know intimate details about the successes and failures of these two boys and their families as they try to make their dreams come true.

As such, the filmmakers and distributor would like to ask you to use discretion when discussing or writing about the plot of the film. We believe that each audience member will find the story of Arthur Agee and William Gates more compelling if they approach the film without knowing the outcome of particular games or details of how their lives play out in the film. We are sure that once you experience the film for yourself, this point will be self-evident. Thank you.
20th Anniversary restoration of Hoop Dreams

The newly restored Hoop Dreams (1994) first screened at the 2014 Sundance Film Festival, 20 years after the film made its world premiere there at the 1994 Festival. The recently completed restoration represents the collaborative effort of Sundance Institute, UCLA Film & Television Archive, the Academy Film Archive and Kartemquin Films.

"Hoop Dreams completely changed the way we experience documentary films and the stories they tell. And that profound impact is still being felt 20 years later," said John Nein, Senior Programmer for the Sundance Film Festival. "People assume that these seminal films will stay safe on their own, when in fact we really need to take a proactive approach to safeguarding them. We are proud to be part of the film’s history and, through its restoration, its future as well."

Filmed over nearly five years, with unprecedented access, Hoop Dreams, directed by Steve James and produced by James, Peter Gilbert and Frederick Marx, chronicles the lives of Arthur Agee and William Gates, two inner-city teenagers from Chicago. Through their skills on the basketball court they struggle to escape their surroundings and realize their dreams of making it to the NBA. It won the Audience Award for Best Documentary at the 1994 Sundance Film Festival. Despite its length (171 minutes) and unlikely commercial prospects, it received high critical and popular acclaim, became an Academy Award nominee for Best Film Editing and was added to the Library of Congress’ National Film Registry in 2005.

The late Roger Ebert was famously an early advocate for this film and said in an October 1994 review, "A film like Hoop Dreams is what the movies are for. It takes us, shakes us, and make us think in new ways about the world around us. It gives us the impression of having touched life itself… It is one of the great movie-going experiences of my lifetime."

Hoop Dreams was shot primarily on analog Beta SP videotape, so the image was cropped and transferred for its commercial release. Working from multiple elements, including standard definition video masters and a 35mm film print, the project team created a new uncropped, high definition digital master that better represents the pictorial quality of the original videography. Digitally remastered at Modern VideoFilm with sound restoration by Audio Mechanics, this version allows future audiences to see the film as conceived by its filmmakers. Nora Gully managed the restoration project for Kartemquin with archivist Carolyn Faber, working extensively with Ross Lipman, who oversaw the restoration for UCLA.

Director’s Statement

At the time Hoop Dreams came out, America’s fascination with Michael Jordan, basketball and the sports “rags-to-riches” iconography were at a peak. Basketball provided a great hook for audiences, but the real theme of the film – the basketball dream as metaphor for how hard it is for poor people to achieve the American dream – is what gave the film its heart and moved so many people.

The key was finding great subjects - Arthur Agee, William Gates and their families - who had something to say. Part of the pleasure as a viewer is getting to know them all and becoming a part of their lives. We didn’t try to be too slick and hip in form and style. We just tried to tell the stories of these young ballplayers and their families in an honest and dramatic way.

- Steve James, June 2014.
Hoop Dreams

First exhibited at the 1994 Sundance Film Festival, where it won the audience award for best documentary, Kartemquin's Hoop Dreams is the remarkable true story of two American dreamers; an intimate reflection of contemporary American inner-city culture, following two ordinary young men on the courts of the game they love.

Plucked from the streets and given the opportunity to attend a suburban prep school and play for a legendary high school coach, William Gates and Arthur Agee both soon discover that their dreams of NBA glory become obscured amid the intense pressures of academics, family life, economics and athletic competitiveness. But most importantly, both boys remain focused on their dream, no matter how hard tragedy strikes or how desperate their situation becomes. It is their faith in the game that unites their family and gives each person hope. And it is this faith that ultimately allows them to build upon their failures as well as their triumphs and make for themselves a potentially better life.

"At its center, we wanted the film to be warm and emotional," says producer Peter Gilbert. "We want people to see these families as going through some very rough times, overcoming a lot of obstacles, and rising above some of the typical media stereotypes that people have about inner-city families."

What emerges from Hoop Dreams is far more than a sympathetic portrait of two black teenagers reaching for the stars. While remaining epic in scope, it manages to be intimate in detail, chronicling the universal process of growing up, coming of age, the love and conflict between fathers and sons, brothers, best friends and spouses.

It's about success and failure not just on the court, but in school, at home, and ultimately, in society. And it does it in a way that no other film on sports has done before: it gives viewers an intimate look at the pursuit of the basketball dream while it is actually happening. In 2006, Hoop Dreams was named to the Library of Congress's National Film Registry, signifying its enduring importance to the history of American film.

An Oral History of Hoop Dreams

In January 2014, Jason Guerrasio has published an oral history of Hoop Dreams at TheDissolve.com. The 12-part history features Hoop Dreams filmmakers Steve James, Frederick Marx, and Peter Gilbert; Kartemquin’s Gordon Quinn, executive producer of the film; Catherine Allan, executive producer for Twin Cities Public Television; subjects Arthur Agee, William Gates and coach Gene Pingatore; Ira Deutchman, the original distributor for Fine Line Pictures, and many more. http://thedissolve.com/features/oral-history/360-an-oral-history-of-hoop-dreams-20-years-after-its/
TECHNICAL CREDITS

NOTE: HOOP DREAMS is a film by Steve James, Frederick Marx, and Peter Gilbert, and was produced by Kartemquin Films of Chicago. Please stress the collaborative nature of this seven year project by mentioning all three filmmakers and Kartemquin.

A Film by
Steve James
Frederick Marx
Peter Gilbert

Directed by
Steve James

Produced by
Frederick Marx
Steve James
Peter Gilbert

Executive Producers
Gordon Quinn
Catherine Allen

Director of Photography
Peter Gilbert

Edited by
Frederick Marx
Steve James
Bill Haugse

Co-Producer
Gordon Quinn

Sound
Adam Singer
Tom Yore

Music Producer
Ben Sidran

Post-Production Supervisor
Suzanne Suffredin

Executive in Charge of KTCA
Gerry Richman
KTCA Production Manager
Emily Stevens

Additional Music
Tom Yore

Additional Photography
Gordon Quinn
Ed Scott
Sid Lubitsch
Kevin McCarey
Mirko Popadic
Jim Morrissette
Jim Fetterley

Additional Sound
Ed Scott
Mirko Popadic
Bill Jenkins

Narrator
Steve James

Technical Consultant
Jim Morrissette

Kartemquin On-Line
Frederick Marx
Melissa Sterne

Colorist
Craig Leffel
Robert Jung

Post-Production Coordinator
Fenell Doremus

A Production of Kartemquin Films and KTCA-TV
Contact Tim for video clips.

## Cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Gates</td>
<td>Himself</td>
</tr>
<tr>
<td>Arthur Agee</td>
<td>Himself</td>
</tr>
<tr>
<td>Emma Gates</td>
<td>Herself - William's Mother</td>
</tr>
<tr>
<td>Curtis Gates</td>
<td>Himself - William's Brother</td>
</tr>
<tr>
<td>Sheila Agee</td>
<td>Herself - Arthur's Mother</td>
</tr>
<tr>
<td>Arthur 'Bo' Agee</td>
<td>Himself - Arthur's Father</td>
</tr>
<tr>
<td>Earl Smith</td>
<td>Himself - Talent Scout</td>
</tr>
<tr>
<td>Gene Pingatore</td>
<td>Himself - High School Basketball Coach</td>
</tr>
<tr>
<td>Isiah Thomas</td>
<td>Himself - Professional Basketball Player</td>
</tr>
<tr>
<td>Marlyn Hopewell</td>
<td>Herself - High School Guidance Counselor (as Sister Marlyn Hopewell)</td>
</tr>
<tr>
<td>Bill Gleason</td>
<td>Himself - Television Reporter</td>
</tr>
<tr>
<td>Patricia Weir</td>
<td>Herself - President: Encyclopedia Brittanica</td>
</tr>
<tr>
<td>Marjorie Heard</td>
<td>Herself - High School Guidance Counselor</td>
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<tr>
<td>Luther Bedford</td>
<td>Himself - High School Basketball Coach</td>
</tr>
<tr>
<td>Aretha Mitchell</td>
<td>Herself - High School Guidance Counselor</td>
</tr>
<tr>
<td>Shannon Johnson</td>
<td>Himself - Arthur's Friend</td>
</tr>
<tr>
<td>Tomika Agee</td>
<td>Herself - Arthur's Sister</td>
</tr>
<tr>
<td>Joe 'Sweetie' Agee</td>
<td>Himself - Arthur's Brother</td>
</tr>
<tr>
<td>Jazz Agee</td>
<td>Herself - Tomika's Daughter and Arthur's Niece</td>
</tr>
<tr>
<td>Catherine Mines</td>
<td>Herself - William's Girlfriend</td>
</tr>
<tr>
<td>Alicia Mines</td>
<td>Herself - William's Daughter</td>
</tr>
<tr>
<td>Alvin Bibbs</td>
<td>Himself - William's Brother-in-Law</td>
</tr>
<tr>
<td>Willie Gates</td>
<td>Himself - William's Father</td>
</tr>
<tr>
<td>James Kelly</td>
<td>Himself - High School Teacher and Registrar</td>
</tr>
<tr>
<td>Michael O'Brie</td>
<td>Himself - High School Finance Director</td>
</tr>
<tr>
<td>Dick Vitale</td>
<td>Himself - Television Sports Commentator</td>
</tr>
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About Kartemquin Films

Kartemquin Films is a collaborative center for documentary media makers who seek to foster a more engaged and empowered society. With a noted tradition of nurturing emerging talent and acting as a leading voice for independent media, Kartemquin is building on over 48 years of being Chicago's documentary powerhouse.

Kartemquin sparks democracy through documentary. Their films, such as *The Interrupters*, *The Trials of Muhammad Ali*, and *The New Americans* have left a lasting impact on millions of viewers. A revered resource within the film community on issues of fair use, ethics, story and civic discourse, Kartemquin is internationally recognized for crafting quality documentaries backed by audience and community engagement strategies, and for its innovative media arts community programs.

Their 2014 films include Steve James’ *Life Itself*; Usama Alshaibi’s *American Arab*; Kirsten Kelly and Anne de Mare’s *The Homestretch*; Joanna Rudnick’s *On Beauty*; Dan Rybicky and Aaron Wickenden’s *Almost There*; and Brent Huffman’s *Saving Mes Aynak*.

Kartemquin is a 501(c)3 not-for-profit organization.

[www.kartemquin.com](http://www.kartemquin.com)