



PRESS RELEASE

NEW HOLLYWOOD:

the new American cinema between 1967 and 1976

The retrospective, by curator Emanuela Martini, will span 2 years

Debuts by the masters of contemporary cinema, the yet-unknown faces of those who would become world-class stars, pictures of a radical change in style and imagination, through which the Hollywood movie industry was to rise from its ashes.

The retrospectives at the 31st and 32nd editions of the Torino Film Festival will be dedicated to New Hollywood cinema, meaning the language and myths born from counter-culture, and elaborated in the course of a decade by the young talents from independent cinema and by the new authors who had grown within television.

This retrospective spanning two years, by curator Emanuela Martini, will include between seventy and eighty films and, also in association with the University of Turin Dams section, it will endeavour to trace an exhaustive picture of the production and vision of that decade, from milestones such as *Five Easy Pieces*, *Mean Streets*, *Pat Garret and Billy the Kid*, *Klute*, *The Conversation*, *Sugarland Express*, *California Split*, *They Shoot Horses, Don't They?*, *Scarecrow*, *The Last Picture Show* etc., to less-known films like *Electra Glide in Blue*, *Dillinger*, *Little Murders*, *The Swimmer*, *The Friends of Eddie Coyle*, *Smile*, *Monte Walsh*, *Inserts*, *The Culpepper Cattle Co.*, *Cisco Pike*.

The retrospective will be accompanied by a volume featuring essays, critical analysis and testimonies.