

AT WAR AGAINST WAR

Speaking on three Screenplays written by Duffy Hecht

"Nuclear Dreams", **"May '68"**, and **"Tracker"** form a trilogy of vibrant scripts written by Duffy Hecht, united by a clear and urgent undertone: an anti-war stance. Whether set in the 19th century in the Montana territory, portraying the New Perce massacre at the Big Hole River, the 1960s, on the battlefields of Vietnam, or in today's world, witnessing Ukraine's invasion in real-time, these scripts function under the same premise, portraying a unique vision that showcases how century after century, we have been plagued by the absolute worst part in some peoples' character.

In "May '68," the turbulent era of the 1960s offers a unique perspective where the personal evolutions of the two lead characters are accelerated by the threat of war. Their stories mirror the broader societal shift toward activism and resistance, capturing the spirit of a generation standing up against the Vietnam War.

"Tracker" delves into the complexities of identity, family, and sacrifice in the harsh wilderness of 1877 Montana. A Tracker, a drop-out from society, now a mountain man, rescues an Indian boy from sheer death, forcing him to enter a corrupt and racist town.

Fast-forwarding to the modern age, "Nuclear Dreams" delves into the looming threat of a nuclear war. Set against the backdrop of geopolitical turmoil, the three women protagonists - a Russian dissident, an 11th grade schoolteacher in Wichita, Kansas and one of her students, experience the war and its consequences.

A resounding message echoes through his trilogy of narratives spanning centuries. The human spirit is unyielding, capable of enduring, adapting, and evolving even amidst the most turbulent times in history.

Hecht encourages the reader to find the common thread in each of these stories. Tracker combats racism in Three Forks. Dariel in May '68 fights against two governments to uncover the truth about what happened to her father at the battle at Dien Bien Phu. Elena in Nuclear Dreams dares to stop a broadcast on state-run Russian TV, telling the world that the war being waged in front of them is based on lies.

Within this ambitious and electrifying collection of scripts, we glimpse hope through the eyes of characters who prioritize activism above all else, even those who initially wished to remain uninvolved. Whether you embrace it or not, everyone is a part of it. Whether you are fleeing your past or attempting to stay in the shadows, the consequences of war will eventually catch up with you. It falls upon us to take a stand against what has plagued us through the centuries. The message of these three screenplays is simple but clear: Peace, non-violence, dignity, not war.

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CELEBS I'VE MET

ANOTHER TRIP DOWN MEMORY LANE...

(If you hate name dropping, skip this one)

I'm often asked if I know any celebrities. Here are a some that I met over the years.

The 2 all-time greatest: Nat King Cole and Ray Charles.

When I was around 15 years old, I was with my dad at his office at Columbia Studios and he said come on, et's go downstairs and meet someone. So we took the elevator down to Jonie Tap's office who opened a door into another smaller office and there was Nat King Cole playing the music from my dad's movie Cat Ballou. I stayed cool, I think, but it's still one of the great moments of my life.

About 20 years later I got to know Jeff Pevar a fantastic guitar player who played with everyone including Ray Charles. Jeff invited me to their show and afterwards he asked if I wanted to see their touring bus and there was Ray who made some cutting remarks about Jeff because they were friends and then I got to say hi and hang out for a bit. Ray Charles probably the greatest of all time.

How about The Beatles? Nothing direct but two related moments.

The first was at a party at Jimmy Webb's (Wichita Lineman, Up, Up and Away). My sister was best friends with his wife so I got to tag along and at the party was Ringo, Harry Nielsen and Mickey Dolan's and a few others.

The other "Beatle" moment was backstage at the Universal Amphitheater. I was hanging out with Julian Lennon's guitarist and Julian came by to say hi.

In London I met David Gilmore. I was with Seymour and we were putting on a concert to promote the new amp line. The band on stage was James Burton and Albert Lee (reunion of the Hot Band). In the balcony before he went on for the encore, was Gilmour. We talked a little bit about his place on the Thames and his famous #1 Strat. Only a few years before I was listening to Ummagumma in Berkeley with my friends on our way to seeing Pink Floyd at Pepperland so this was a very big thrill for me.

More movie people:

Growing up, I met a lot of movie people through my Dad.

I have home movies of Burt Lancaster practicing the bull whip in our backyard for their movie The Kentuckian.

A few years after Houdini, Tony Curtis came over to our house and showed me some magic tricks.

In London one summer, on pre-production of *The Devil's Disciple*, we went out to the home of Laurence Olivier and Vivien Leigh. At one point, she took me out to her barn and showed how to milk a cow. A unique moment with Scarlet O'Hara

Much later I got to meet Lee Marvin when I drove my Dad to the airport for the Berlin Film Festival, which btw I got in with a movie of my own some years later. At the airport, Lee Marvin and the director Elliot Silverstein were in a feud with my Dad so they were in separate groups and not talking but no matter what I got to say hi to Lee Marvin who I remember as larger than life, a movie star with a real aura (another btw, they won in Berlin that year for *Cat Ballou*).

I got to know the great director John Frankenheimer. One summer when I was about 15 and I was out from New York visiting my Dad, and John drove up in his Ferrari, flipped me the keys and said take it for a drive. I didn't even have a license. Another cool man with an unmistakable aura.

My first job in the movie industry was doing research for Michael Mann. One afternoon I dropped off a script at his house where he lived with his wife Summer Mann which I still think is one of the most beautiful names I've ever heard.

Though my Dad I met some of Hollywood's most legendary writers like Waldo Salt, Frank Pearson, JP Miller, Guy Trosper and Paddy Chayefsky (faint memory, I was so young). I knew Waldo for years as Walter Davenport, his blacklist name. He was staying at my Dad's place on Wilshire Blvd during my parent's divorce.

Waldo wrote some truly terrible movies for my Dad like *Taras Bulba* and *Flight From Ashiya* but was capable of masterpieces like *Coming Home* and *Midnight Cowboy*.

More music people:

Seymour and I went to Jeff Beck's party in London for his girlfriend's birthday.

The Yardbirds were the house band, Keith Richards came with his dad, Eric Clapton was there and so was a beautiful broadcaster from the BBC who I tried to chat up but wouldn't have anything to do with me.

Among the friendliest and nicest musicians I got to meet were Peter Frampton (at the China Club), John Fogerty (sent me a Hallmark card thanking me for helping him with some pickup choices) and Jimmy Messina (a perfectionist) who took me out to dinner at The Paradise in Santa Barbara.

I got to know Jack Sonni, the rhythm guitarist in Dire Straits. Jack introduced me to Mark Knopfler after their show at the SB Bowl. I first met Jack when I was in sales at Seymour's and he was manager of Rudy's Music in NYC. He loved talking music, a big fan of T Rex. At a party one night at our friend's Ziggy's, Jack told me what he considered the greatest piece of music

ever written: the last track on Kind of Blue by Miles Davis, Flamingo Sketches, because of the space Bill Evans left between the notes. RIP Jack.

Overall, the better the musician were the nicer guys like James Burton, Albert Lee, Peter Frampton and Chuck Rainey. The worst were the ones coming up with big egos like Night Ranger.

Among the most fun times I ever had was when Joady and I went up to visit his brother Arlo at his place in the Berkshires. Arlo was a super nice, charismatic guy. We went on the road with him into a recording studio (the Rolling Stones were just leaving) and then on the road for a few of his shows. He had a great band but not much of a crew - I ended up carrying the drums off stage somewhere back East.

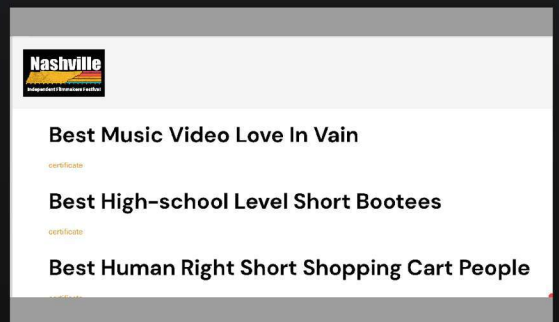
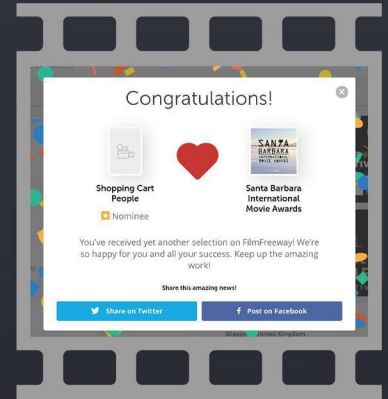
I met Johnny Winter backstage at a small LA club, handed him a special mini humbucker for his Firebird which he had to hold up right in front of his eye, as an albino he could barely see.

I met Stevie Ray Vaughan and Double Trouble before their show at UCSB. And Kevin Dukes at SIR right before he went out with Billy Joel to Russia. And Los Lobos gave me a shout out from the stage at the Arlington. I ran into Cesar and Dave Hidalgo at Nadine's in LA.

Enough? Not enough? Send me a note on the contact page and I'll write back with a remembrance of any of the extraordinary people below who I was lucky enough to meet and sometimes work with....

Movies: David Mamet, Bill Macy, Ron Livingston, Ray Bradbury, Bob Clark, Haskell Wexler, Bronislaw Kaper, Jim Lampley, Robert Mitchum, Ron Shelton, Roger Corman, Delbert Mann, Ernest Borgnine, Charles Bronson, EG Marshall, George Chakiris, Brad Dexter, George Wendt, Joe Mantegna, John Carpenter, Julia Stiles and Bokeem Woodbine.

Music: Carlos Santana, Paul Reed Smith, Billy Gibbons, Joe Walsh, David Lindley, Ray Brown, David Bromberg, B.B. King, Viv Campbell, Buck Dharma, Jesse Colin Young, Jamie Shane, Lee Ritenour, Les McCann, Neil Stubenhaus, Jerry Donahue, Paul Pesco, Glen Phillips and Jo-Ei Sonnier who put a curse on me because I wouldn't give him all the pickups he wanted.





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Presented to

Duffy Hecht

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SENATOR MONIQUE LIMÓN
NINETEENTH DISTRICT

THIS GRAPHIC IS FOR A TV PILOT I CO-PRODUCED WITH HEMDALE
(PLATOON, THE LAST EMPEROR)
IT'S FROM A NAPTE SHOW IN NEW ORLEANS





Best Screenplay - Firenze Film-Corti - May '68 by Duffy Hecht Italian Ciné Magazine Profile

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segue da pag. precedente
rivoluzione appassionata, una sorta di nostalgia, dei mesi memorabili al maggio (il film si svolge nel 1968). In questo film *May '68* si osserva, in un tempo di grande sconvolgimento, la coesistenza nel mondo dei partiti della sinistra di un gruppo di ragazzi impegnati tra azioni dimostrative, che tengono in qualche modo viva la fiamma di lotta e di contestazione, e aspirazioni e ideali personali legati alla propria crescita. Emblematica in tal senso è la storia del protagonista, Gillo, diviso tra l'impegno politico e l'amore per Lucia. Pieno e di segno, il suo sogno è realizzare questa sua passione con gli ideali politici (sottintesi) suoi disegni e le sue passioni al servizio della stessa rivoluzione. L'importanza di questo film, conosciuta, tra l'altro, nel fatto che è regista di cinema, nel corso della narrazione, alcuni aspetti del '68 - il cinema rivoluzionario, il film ci mostra la nascita e diffusione del cinema, filmati di pochi minuti girati per mostrare ai militanti per via delle interviste e a gruppi di militi studenteschi e operai. Il gruppo di giovani in fuga da Parigi per chi è implicato in azioni considerate sovversive, si spara in Italia, a Firenze, dove si incontrano con i rivoluzionari locali che puntano su questi filmati in maniera molto alta - il rapporto con la sinistra, l'è certamente uno dei temi più contrastanti. A Firenze una parte del gruppo vuole restare a Parigi, a Calabri per unirsi alla lotta di studenti e lavoratori. Il viaggio sembra non interessare Gillo, che si ritrova poi in laghetti a lavorare negli studi di P. Amadei. - L'arte e il fare cinema. Non sembra un caso che l'ultima scena del film ci introduca in un set cinematografico. Siamo negli studi inglesi di Pinewood, una sorta di piazzola di viale per il protagonista, Gillo. Una scena che ha un grande valore simbolico. Dopo tutto uno dei grandi miti del '68 è la tradizione della politica in arte (l'è l'attacco al potere) e il cinema, più di ogni altro mezzo artistico, è capace di consegnare quell'epoca, sotto forma di ricordo, ma è anche, nei colori, nel taglio di una vecchia foto, una sorta di memoria di verde della campagna francese non solo il silenzio, ma una sorta di memoria che ci restituisce tutte le sfumature di quel tempo. E infine vogliamo affermare su una narrazione che non è ancora un film, che noi speriamo vivamente che presto lo divenga la sceneggiatura dello scrittore e regista americano Duffy Hecht dal titolo *May '68*. L'opera è risultata vincitrice assoluta alla sezione sceneggiature del Firenze FilmCorti Festival del 2017 su un totale di circa 250 sceneggiature. Il racconto è parzialmente autobiografico, avendo l'autore preso

parte attiva ai movimenti sia a New York che poi a Parigi. Io è un giocatore di basket che subisce un grave incidente al ginocchio che gli impedisce per sempre di continuare a giocare. Nel corso della guerra del Vietnam conosce una ragazza francese, Daniel, il due si innamorano e decidono di trasferirsi a Parigi, dove trovano il movimento della rivoluzione e di contestazione che avevano lasciato a New York. E a cui partecipano attivamente e con entusiasmo. Ma c'è un'altra che ottiene la loro felicità: il padre di Daniel, partito per il Vietnam, da tempo non parla più con loro. Daniel decide di sempre ogni indagine e di partire per il Vietnam, una sua conoscenza.

di Joe. Nell'ultima scena Joe è a New York, nel teatro della Columbia University. Si aspetta di ricevere molte persone care, ma alcune non si sono più. Soprattutto il Professore Clefido, al quale era molto affezionato, che giace in una bara proprio al centro del teatro. Tutti sanno del profondo legame tra il professore e Joe, che viene pensato a dire qualcosa e a lui risponde in modo sobrio le parole di Ted Kennedy a proposito del fratello John assassinato proprio in quei mesi. Come ci ha detto l'autore, da noi interpretato prima di entrare queste cose, quel discorso fa parte della vita reale di Duffy Hecht, così come molte altre cose sono presenti nella sceneggiatura. Trai quello che ci ha raccontato *"Parole da mio nonno"*. Il momento May '68 was very well. I was preparing to graduate with my high school class in NYC and was chosen to give the commencement speech. During my speech, I remember standing when I mentioned the murder of Bobby Kennedy (only a few days before) and his brother's eulogy. That moment became part of the last scene in my script... The last scene in May '68. The words of Ted Kennedy's eulogy have stayed with me my whole life. In a way they sum up the peace message of the movie and what I wanted to say in writing the script about a world that could have been: "He was simply, a good and decent man who saw wrong and tried to right it, saw suffering and tried to heal it, saw war and tried to stop it."

Giuseppe della Torre e di Wilfredo durante l'occupazione maggio 1968

Delmona Pratt (1972) e Michelangelo Antonioni

amica del padre, la presenza di motivi sulle sue tracce a partire dal luogo dove lo ha visto per l'ultima volta. Io decido di accompagnare Daniel in Vietnam. Il due si stabiliscono a Saigon, fino a quando Daniel viene a stabilire i giorni esattissimi a parte per Hanoi e per il nord, chiedendo a Joe di non accompagnarlo. Al ritorno a Saigon Daniel informa Joe di aver avuto la definitiva certezza della morte del padre. Il due sanno che a ciascuno non resta che l'amore dell'altro. Il destino vuole però che, a Saigon, mentre i due stanno per prendere un taxi per l'aeroporto, un'ambulanza ferisce mortalmente Daniel, che muore tra le braccia

Martina Domati

"...and finally, I would like to focus on a narrative that is not yet a film, which we hope will become a film someday: the screenplay by the American writer and filmmaker Duffy Hecht entitled *May 1968*. The work was the absolute winner in the Screenplay section of the FilmFestival of 2017 from a total of over 250 screenplays.

The story is partially autobiographical, as the author told us:

"You've asked about parallels in the screenplay to my own life. I remember the date May 1968 very well. I was preparing for my high school graduation in NYC and was chosen to give the commencement speech to the students when I heard Bobby Kennedy had been murdered. The next day, during my speech, I remember stumbling when I mentioned the murder and his brother's eulogy. That moment became the last scene of the movie. The words of Ted Kennedy's eulogy have stayed with me my whole life. In a way they sum up the peace message of the movie and what I wanted to say in writing the script about a world that could have been: "He was simply, a good and decent man who saw wrong and tried to right it, saw suffering and tried to heal it, saw war and tried to stop it."

May '68 is a film that absolutely should be shot. Because when you read the script, and close your eyes, you do not just see the sentences you read, but the scenes of the film and the struggles of May 1968, the dreams and the hopes, the love between the main characters Joe and Daniel. death and life."