

JT Walsh

1943-1998



JT Walsh

REFLECTIONS OF A FRIEND

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James Patrick Walsh was born in San Francisco on September 22, 1943. At the age of 5, his family moved to a military base in Munich in post-WWII Europe for the first seven years and then moved to Stuttgart until Jim was in his late teens. His father, a civilian comptroller for the military, was a strict disciplinarian, who shipped Jim and a year later, his brother Chris, to a Jesuit boarding school in Ireland, the land of their forefathers, when they were old enough, and that is where they stayed for six years. Likening the experience to that of prison life, Jim and his brother looked forward to their return home during the holidays. At that time, they became the center of

attention, bringing back to their sisters Mary and Patricia and their parents, adventurous and sometimes hilarious stories of life in this austere environment.

In 1952, due in part to the urging of a friend of the family, Jim's father took the boys to Dachau, where they looked over the ovens and toured the concentration camp. This event stayed with Jim always, and had a telling effect on his view of humanity and his personality. Later, he would say that he drew on those experiences when he played some of the darker characters he was cast as. At the age of 19, he attended the University of Tübingen. However, when his father died of a brain tumor in 1962, his mother took the family back to Rhode Island where Mrs. Walsh had grown up, and that is when Jim began his schooling at the University of Rhode Island. A sociology major on paper, Jim's actual major was theater. He got involved after he followed a delectable co-ed into Quinn Auditorium and, by chance, read for a part in a Chekov play. An immediate sensation, Jim starred in more than a half dozen plays.

Throughout this period, Jim was also an ardent anti-war activist. A major player in local efforts to stop the war in Vietnam, Jim, his brother Chris and a few other Students for Democratic Action, shocked the sleeping Kingston community when they staged a sit-in at President Horn's residence. Situated at the center of the campus, this act was particularly bold as it predated the mass student demonstrations by nearly three years. Officially, Jim graduated in 1967, but he haunted the campus for many years thereafter and also acted in additional URI productions during the next few years.

In the early 1970's, he moved with his girlfriend, Susan West, to Black Acre Farm, a 60-acre estate in Carolina, Rhode Island, where they lived for almost a decade. From about 1970 until 1977, Jim took on a number of jobs including junior high school teacher, manager of the Barnsider in Rhode Island and a gay bar in New York, encyclopedia salesman and salesman of athletic equipment at highschools, and then he began to commute to New York to act in Off Broadway plays. Having reactivated his passion for theater after acting in Tom Griffin's play, *THE WORKERS* in 1974, he performed in Boston theater before he went to New York where he met David Mamet, the playwright in 1976. Since there was already an actor with the name James Walsh, Jim used his initials, JP, but they were misheard.

The commuting continued for a few years until 1980 when Jim, Susan, and their son, John Allen, born in 1974, moved to Riverside Drive on West 90th Street in New York City.

Having acted successfully in Off Broadway and Broadway plays, Jim's first big break came when he starred in David Mamet's Pulitzer Prize-winning play *GLENGARRY GLEN ROSS* in 1984. Jim had also starred in the original cast of Mamet's *AMERICAN BUFFALO*. The *GLENGARRY* play led to an article on Jim in the *New York Times* (3/17/87) and the part of the con-man Wing in Barry Levinson's film *TIN MEN*. Levinson was so impressed with the play, that he hired Jim in part as a tribute to David Mamet. "I was a little bit in awe of Barry's ability," Walsh said, "*TIN MEN* is much more complicated than the usual movie. It's intelligent. The rhythms of the language are real." The following film, *GOOD MORNING VIETNAM* where he played the stone-faced Maj. Dickerson against the comedic genius of Robin Williams, truly put him on the map.

A shrewd businessman, Jim was able to get star billing in most of his films. If one

looks carefully, one will also notice that Jim's roles usually are central to the plot. Good examples of this can be seen in *TEQUILA SUNRISE*, *NARROW MARGIN*, *BACKDRAFT* and the Rob Reiner film *A FEW GOOD MEN*, perhaps Jim's most inspired role. Jim had a bit part in Reiner's earlier film *MISERY*. If you blink, you'll miss him. Reiner, however, was impressed with his abilities and literally gave Jim the *FEW GOOD MEN* screenplay to read, and asked him to choose any role he wanted, (of course, other than the ones taken by Jack Nicholson, Tom Cruise and Demi Moore!).

Jim liked to tell the story about Robert Mitchum, who would go through his screenplays and put a red mark on every page he was *not* in. "The more the better," Jim quoted Mitchum as saying. The obvious role to have taken would be the larger part of the prosecuting attorney, the role played by Kevin Bacon. But Jim was astute enough to realize the strength of the part of Lt. Col. Matthew Markinson, the smaller role, which, of course, was a centerpiece in the story. The subtle depth of Jim's extraordinary abilities really shine through in this acclaimed performance.

In 1995, Jim achieved yet a new high when he got the role of John Erlichman in Oliver Stone's movie *NIXON*. Featured in the December 11, 1995 issue of *Newsweek*, with Anthony Hopkins, who played Nixon, EG Marshall who played John Mitchell and Powers Boothe who played Alexander Haig, Jim stated succinctly, "[Erlichman] was a foil to the slavish adoration of Nixon, with this meek moral voice that would ask the questions no one else asked." The following year he played the complex Navy captain Frank Bach in the short-lived but impressive sci-fi UFO TV series *DARK SKIES*. This show had great publicity, and Jim's photo appeared in *US News & World Report* and also in *Time*.

In January of 1998, just two months before his untimely death, the *New York Times* once again ran a feature on JT Walsh. The author, Greil Marcus (1/8/98), recognized the actor's "uncanny presence on screen," and praised Jim's portrayal of the trucker in *BREAKDOWN* because of its "blandness" which the reviewer realized was actually a "disguise" which made the character much more evil, because it was understated. The reviewer also recognized "the absolute certainty in the face of utter doubt" in Jim's roles. I found the article very well written, but also, it was apparent that the author was still groping for the reason as to why Jim was such a successful actor. He had his finger on something, but he wasn't quite sure what it was.

I first witnessed Jim Walsh's abilities at URI's Quinn Auditorium in the play *RHINOCEROS*, in November of 1966 when I was a freshman. On stage with actors Sue Berger and Tom Griffin, came a stocky whirlwind of a character, who reared his head, pawed the ground with his foot, snorted and transformed before the audience's eyes, into a charging rhino. I was so taken by this upperclassman's performance, that six years after the fact, I wrote about this great actor who had become an encyclopedia salesman, and what a waste it was, in an application I filled out for graduate school.

The following semester, in the spring of 1967, Jim was reading for the part of Matthew Brady in *INHERIT THE WIND*. This was a cold reading with all the potential actors sitting on stage trying out different parts. Sitting back, head cocked, manuscript in hand, with total confidence and a bravado to his manner, Jim literally

was Brady. I have had a few moments in my life where I have had certainty, and I was certain then that Jim Walsh was a truly great talent.

The actor, however, was never to play this part. Norman Thomas, the socialist, was speaking on campus (he would die the following year), and Jim took time out of rehearsal to attend the lecture, so the director, Professor Will, fired him! A professional actor was hired as a replacement, as Will thought that he could out-do Walsh, but he couldn't. The play lost its edge, the magic gone. This was a university setting, and the student was simply taking advantage of a once-in-a-lifetime opportunity. He had missed a few hours of the many required for rehearsals, and was punished too severely for it. This event ended Jim's acting career at these Quinn plays for a few years. However, in the not too distant future, he did play the Marquis DeSade at Quinn and the part of Claudius at the new theater in the Fine Arts Building. This performance was memorable, his bearing stiff and regal to reflect the ancient roots of the drama.

I had been in a few plays, mostly bit parts, and knew Jim quite well from the Union where we all hung out. After he graduated in 1968, he stayed around for many years, and I kept thinking, when is this guy going to capture his destiny?

In 1973-74, I moved up to the backwoods town of Carolina not far from Jim and Susan's place, which was an idyllic home on Black Acre Farm. This was a Rudolf Steiner retreat, with a few bungalows on the property as rentals with the main house, run by Patty Killheffer, at the gateway to the property. The lower floor of Jim and Susan's place was small and dreary, but upstairs was a large open room with a giant picture window that overlooked the estate. It was a tremendous space, with a simply wonderful view, and I spent many hours there with Jim talking about life, movies and our plans for the future. One cold day we noticed a wasp barely moving along a window pane. Jim took the insect and placed it on his hand and watched it crawl up his arm! I was never a lover of wasps and asked him how he could do this, and he said that it was too cold for the bug to do anything, and after a time, he placed it back on the window sill.

One day Jim told me to return at midnight because it was a full moon. When I got there, Jim took us, I believe Lee Smalley was with me, out into the woods. We thought he was nuts, but he said to trust him. Going into the heart of the forest, in the dead of night, kind of forging our own path, we came to a valley lined with small boulders. Jim sat us on the boulders and walked down to the bottom. "This was an Indian meeting ground," he proclaimed. And then it became clear. Not far from the river, the place certainly resembled a theater, and one could see where the tribespeople sat and where the leader stood to speak.

I remember distinctly John Allen's birth. Susan brought him home to the bungalow. What struck me the most was the tremendous size of his head. One could see the many veins in his skull, and this amazing vibe that he emanated. He was a *wonder child* and all of us were fascinated by his presence. Shortly thereafter, Jim "was spotted by a director and invited to participate in the Eugene O'Neill National Playwrights Conference where actors read new plays for authors," (*Providence Journal*, 3/1/98). This was the beginning for Jim of escaping the odd-job life he was living throughout most of the 1970's.

About three years later, in 1977, after a stint in Peace Dale, I moved into one of the other bungalows on the farm a few hundred feet from Jim and Susan's place with my perennial roommate, Ken Gozdowski. I spent many hours with Susan and Jim, who, by this time, was commuting to New York City. Tall and slim, with long dark hair and regal bearing, Susan was strikingly pretty. She often took me through her herb garden or we sometimes sat in the kitchen to discuss events of the day or homeopathic medicine, a keen interest of hers.

I was teaching courses in para-psychology at Providence College, publishing *MetaScience: A New Age Journal on Consciousness*, and working on my project which was a multi-media presentation on the life of turn-of-the-century inventor Nikola Tesla. I recognized then the great power of the story, and Jim and I spent many hours going over various aspects of the piece. I had always envisioned Jim playing J. Pierpont Morgan, Tesla's benefactor/nemesis, and Jim was totally into the part. I told him I was in a conflict as I wanted to write a screenplay on this story and also I wanted to go back to school to get a doctorate in psychology. He said, "Why not do both," and that is what I did, eventually writing my doctoral dissertation on Tesla's life.

Because I am originally from New York and had periodic business there, Jim and I often commuted to the City together. It was amazing, but there were a number of other times we would simply meet on the train by chance coming back to Rhode Island, or sometimes I would be driving along 138 and simply see him and take him back home or to Newport. These coincidences happened with such regularity, that it bordered on the mystical. On several occasions, I drove the two of us down.

Jim now had the apartment on Riverside Drive and I took him to this apartment a number of times. I remember one such time, I was driving my old Plymouth bomber called the Duster, and it stalled out on the Triborough bridge. Jim was particularly worried for reasons I was never quite sure of. He was starring in the Off Broadway play THE DAY THE NORTH CAROLINA POLITICAL ACTION CLUB GOT THE BOMB. Written by Elia Kazan's son (who had listed one of his acting credits as Godot in WAITING FOR GODOT) the play was about a group of colorful characters who get the bomb.

I was circling the block looking for a parking spot, there was none to be had, and he was getting antsy.

"What about that one?"

"What one?"

"That one." He pointed to a small opening between two cars.

"You gotta be kidding! There's not enough room."

"Marc, You just don't know how to park a car," he exclaimed, so I gave him the keys.

Jim angled the Duster in such a way that he placed the front bumper against the back of one of the parked cars, and gunned it, and literally pushed the car forward. And then he did the same thing with the car behind, and in that way, manifested the space we needed. He said with definition, "That's how you park a car in New York."

I arrived at a large upstairs theater that night. Jim came out on stage in a cowboy outfit strapped with two six-guns. I kept waiting for him to take the blinking guns out of their holsters and stop the show by giving them a twirl, but he never did.

We discussed his decision, or lack thereof, to make use of such a natural prop and he felt that in this instance, understatement was best. They were on his hips and that was enough. I felt, and still feel, that he blew an opportunity. As good an actor as he was, he was timid at times, afraid to overplay his hand.

After the play, we went up to the apartment. I think they had built a play room in one of the closets for John Allen, who was about 7. As usual, we talked through the night, Susan long retiring before Jim did. He told a few stories, such as how he liked to spend time with Nicol Williamson reading Shakespeare together, and he talked about Al Pacino who he had trouble seeing in the part of RICHARD III. Jim was Pacino's understudy. I may be mixing a few stories here, but the gist of it was that Jim was touring the country with the play, which was being funded by Morris Potempkin, the Cadillac dealer. One of the other actors was either John Glover or another outrageous character like him. When they would pull into a new town, Glover, or his clone, let's call him GL, would go the Cadillac dealer and insist on a loaner, which had to be a Cadillac, and this, of course, was completely against Mr. Potempkin's wishes. But GL would do this in every town. On top of that, the ratings of the play were poor and the tour was losing money. Jim was sitting in the back with GL when Mr. Potempkin came to a rehearsal to chew out the cast. Everyone was silent, feeling the awkward pain of the moment. Suddenly, GL shot up and shouted, "You tell'em Moe!" Jim would get a great charge out of telling this story, and we would laugh hysterically.

Throughout the early 1980's, I would meet Jim backstage on a number of occasions. Once, while he was in Middle Ages garb, he introduced me to Joseph Papp, who took very little interest in JT's friend. I also saw him in a few of the Off Broadway and in one Broadway production. Two events are worth telling.

Jim was appearing in LUMIERE in 1982. He was paid \$15 per performance. It was a small theater seating maybe 70. I knew Jim had the starring role and was waiting for him to appear. There was a lady on stage, and then another actor came out dressed in a pirate hat and a patch on his eye and I kept waiting. This actor delivered a few lines before I realized it was Walsh! His ability to completely transform into another entity was just amazing.

When I attended GLENGARRY GLEN ROSS, two years later, Jim said that he could hear my laughter from the audience. It was an incredible rush to see how far he had come in such a short time to see his name on Broadway on the marquee. He was earning about \$70,000 per year for this show and was now attracting starlets.

At about this time, in late 1983, before he had been in any movies, I asked Jim to narrate my short video documentary TESLA: MAD SCIENTIST OF THE GILDED AGE which I was producing at Windsor Total Video. Jim came to the 5th Avenue studio and read in the script. He had a great voice, and I occasionally suggested later that he do books-on-tape. My short film may be the only instance of him narrating a movie. He also came with me to a meeting at a penthouse suite on Park Avenue with Dusan Makavejev, the director of the Wilhelm Reich movie MYSTERIES OF THE ORGASM. Jim was an unknown at that time, and Dusan practically ignored him, directing all of his attention to me. I thought it was funny, because I could feel that Jim was headed to greatness, although he rose even beyond my wildest dreams!

I'm not exactly sure why Jim and Susan broke up, but I think his libido had something to do with it. I thought it was a mistake, as Susan was a wonderful person, and a wonderful mate for Jim. Both Susan and Jim, like myself, were interested in metaphysics. The farm where we lived was a mystical place, and we had spent many hours discussing esoteric topics such as Rudolf Steiner's book *Knowledge of Higher Worlds and its Attainment*. Jim liked to discuss Kepler's book on optics, and we also discussed Gurdjieff, higher states of consciousness and a book which he particularly treasured called *The Initiates*. Jim and Susan came to dinner when I moved into our Narragansett apartment with Lois in 1979, and I still have the "house gift" that they brought.

After they separated, Jim continued to return to Rhode Island, in part to see his son, and to visit his mother who was dying of Alzheimer's disease. Susan had relatives in Newport and so Jim would come around the holidays to see his son, and Susan, and sometimes he would sleep over our new house in Saunderstown.

Jim's first major part in a film was in the Sydney Lumet movie POWER. He got \$20,000 for the role. This was about 1984. He brought with him two screenplays for me to read to help me get my Tesla screenplay in shape, and he also brought a Macintosh computer, the original model, and a new girlfriend, Alexandria. Jim mentioned that Richard Gere had received \$1.5 million for his role, and Gene Hackman, \$750,000.

In this movie, Jim is truly amazing, as he, as actor, puts Richard Gere in such an awkward position, that Gere stumbles in the part! not knowing what to do. I asked Jim about it, and he said that Lumet told him to "stick it to Gere," and he did. Jim's awesome power was incredible in this role, but believe it or not, he was "down on movies" at that time, saying that his real interest was theater, and that acting in films was beneath him. He liked Gene Hackman, though, and loved Julie Christie, who was also in the film.

As usual, we would stay up half the night talking about a variety of topics.

Jim also stopped by right after shooting GOOD MORNING VIETNAM. He was on his way to Boston to do a part in SPENCER FOR HIRE, which he disdained. Shot in a day or two, this performance appeared to be purposely worse than mediocre.

I believe he did not get along well with Robin Williams. As a rule, he didn't like comics. I remember him talking about the incredible heat. The film was destined to be a megahit.

My Tesla screenplay was finally finished, and Jim had taken it to Thailand "to give to Barry." Levinson was interested, but not enough to make the film. This did not deter us, however, as we still had long discussions on how to improve the play and get it sold.

Jim's death is a great tragedy for so many reasons. Obviously, he left the earth at too young an age. Why did he die? I think an answer is complicated. We often talked about addiction. As an Irishman, Jim was amazed at "my people" the Jews, who were able to handle their liquor, in Jim's opinion, because we grew up with it in religious ceremonies. He felt that the Irish went overboard with liquor whereas the Jews generally did not. I was also on his case constantly about his smoking. He actually quit for a period, perhaps as long as two years in the late 1980's, and did not smoke at all

during one trip when he stayed over. I knew this could be his undoing, and I know he tried, at least for awhile. According to his family, he resumed smoking during the making of BACKDRAFT, which was an all-star Ron Howard movie starring Donald Sutherland, Kurt Russell and Robert DiNero.

Jim was also an extremely intense person, so much so, that sometimes he would almost beat me up verbally as we went over the screenplay. He had trouble containing himself, and he would apologize. This was part of his nature. Of course, I never took it personally, because he really was just doing this to help the piece, but it was exhausting, the energy expended was prodigious. And this is the point of this story, an answer to the Greil Marcus' *New York Times* article: Jim was loveable. He loved me as a friend, and he was a good-hearted sensitive person at his core. The anger that he had was a frustration, probably stemming from childhood, which, one way or another, bounded back, karmically, into his own body.

Jim's magic was that he was believable in his parts. I, who knew him so well, always believed him. With the rest of the audience in the local theater, I applauded when he got killed in BREAKDOWN. This was his great gift.

Jim also had an almost photographic memory. I remember one day, in 1980, I had hooked up with an Academy Award winning editor in San Francisco who wanted to direct a movie on Tesla. This guy was connected, having edited some of the biggest films of all time. I wrote a special scene, about 18 pages between Tesla and Edison and showed it to Jim first for comments. He read it once and knew the entire script by heart! This was all new material. He was just amazing.

Lois and I would look forward to each new film, and we would go to the theater just because he was in the movie. The fact that most of the movies were superb was just an added bonus. Aside from everything else, having him disappear from our lives this way also robbed us of all the roles he will never play.

My fantasy was that I would eventually get the Tesla screenplay made and that Jim would help produce it and play Morgan in the film. I envisioned an Academy Award nomination and maybe even the prize for him for this role.

Jim had parts in a number of David Mamet movies. In 1988, he was in THINGS CHANGE. "Do you want me to show the screenplay to David?" he asked.

"Sure." I was amazed that he spoke so off-handedly about it. That was one of the beautiful things about Jim. Underneath it all, there was an innocent naivety about him. I couldn't sleep all night thinking about having David Mamet read my screenplay.

Jim had a small role in this film, playing a prissy hotel manager. He had gotten a call from his agent and had a chance to play Bob Woodward in the upcoming movie WIRED. The part was very big. He asked Mamet if he could shoot his few scenes early so that he could go to Washington to meet with Woodward and begin the other movie. Mamet wouldn't let him and Jim left anyway. For one reason or another, there was enough footage to salvage his part, but this event caused a rift between them, and of course, my screenplay was never read by Mamet.

After he did WIRED, he got a part in the Dan Aykroyd movie MY STEPMOTHER WAS AN ALIEN. However, once Aykroyd found out that he was in WIRED, which was a movie about John Belushi, Aykroyd went ballistic. He refused to let Jim play the part,

but he got paid anyway. His compensation was \$50,000. "As long as he pays me," Jim said. He didn't seem to care. I was worried that he was now on the outs with two major players, and there also was trouble with CAA because of the WIRED connection, but none of this seemed to matter. One reason may have been because Jim was always two films ahead of the present moment. "They're in the can," he would say, meaning that the movies were done and that they would be out in 6 months or a year.

In 1989, he got a part in DAD, a Jack Lemmon movie produced by Steven Spielberg. One day, the mogul was on the set. "Why don't you do a film about Tesla?" Jim asked, testing the waters.

"Who's he?" was all Spielberg replied.

This event did not bode well for Jim's perception of the continued viability of pushing the Tesla project. Jim did pitch NBC the project as a miniseries, but with the distance and the difficulties involved, our friendship dwindled. Sometimes he would call late at night, once or twice after 2 AM. Once he called during the shooting of TEQUILA SUNRISE. Jim was staying at Mel Gibson's pool house. It was a rush.

Another time he told me that he gave up the part of the psychiatrist in Barry Levinson's movie RAIN MAN. It was a mistake as the film won best picture. But Jim was riding an amazing wave anyway. THE BIG PICTURE, NARROW MARGIN, BACKDRAFT, THE GRIFTERS. He told me that for RUSSIA HOUSE, he knew the person involved with setting up the billboard at the Hollywood movie theater where it was playing, and so got excellent billing even though his part was small. In characteristic Walsh fashion, when one of his other Rhode Island buddies showed up for a weekend, Jim went out of his way to drive by the theater to show off the bill board, never telling his friend why his name was so prominent beside that of Sean Connery and Michelle Pfeiffer!

Walsh was famous for not returning calls, (even to his brother), and for leaving no forwarding address. He was elusive, frankly, as he had always been. Once his son heard my voice on the recorder and Jim picked up. Although awkward at first, we connected. He was very unhappy. He had been dating a girl who he found out later had a checkered past. He hadn't known this, and it left him disconsolate. But the truth was, Jim had entered the stratosphere, everyone wanted a piece of him. Now he dined with people like Jeff Goldblum, Danny DeVito and Ed Begley, Jr. From time to time, he smoked with Nick Nolte. He was also close with Robert Wuhl.

When asked by another friend when he knew he had "made it", Jim replied, "When the Boss called me to take me to see the L.A. Lakers. Jack Nicholson sent over a limo to pick Jim up. I can easily imagine them at the basketball game swapping bawdy stories and having a great old time.

In 1993, Walsh returned to the University of Rhode Island for a screening of A FEW GOOD MEN. I attended the film in a hopeful mood. The movie builds to a crescendo as Tom Cruise tries to get Jack Nicholson on the stand to admit to giving the "Code Red." About 20 seconds before this climax, an hour and a half into the movie, the fire alarm went off, the film was stopped, and everyone had to exit the building! A no-smoking building, someone had triggered the smoke alarm. There was little doubt in my mind who it was.

After the movie and Jim's talk, we all headed over to the Faculty Lounge for

coffee. Jim was surrounded by dozens of people. Our eyes met, and he came over. There were too many people, too many obligations. "Marc, I have to go to New York, but I'll be back and give you a call." Two years later in 1995, I tracked down his phone number. I had a producer willing to invest \$3/4th of a million to produce the Tesla movie. Jim was busy and said he would call back.

About a half an hour later, the phone rang. It was Jim. We discussed the project for 30 minutes and then for another 30 minutes and then another and another. He kept the conversation going for over 2 hours. My neck hurt. I was physically exhausted and completely drained mentally. He talked about the upcoming pilot for DARK SKIES and his part in BREAKDOWN, he gave me advice on how to get another project off the ground in Rhode Island, how they shot a low budget movie in Canada that he was in. There was a longing in his voice, a loneliness that was Jim that he was sharing with one of his old buddies that had nothing to do with words. He was always reaching for a deeper connection and that caused him to sometimes push relationships to the brink. I loved Jim, and wanted to help, but he had been so damn elusive these past years, rarely reciprocating in a friendship. Partly it was simply the pressures of this new situation of stardom, and, of course, the distance. One of the downside for him in being in this new realm where people probably held back, was that, unfortunately, he didn't have anyone to get him to quit smoking, to calm him down, and get him to take it easy. His brother tried. I had tried even decades earlier. Lois came home and he talked to her for 45 minutes! Nearly three full hours straight on the phone. And then he moved to Encino and left no forwarding address or phone number. But that was Slippery, as we sometimes used to call him.

As an artist, Jim was still growing, and I always felt, destined for an Academy Award, or at least the nomination. I think, had he lived, he would have expanded his base to have played noble complex characters as well as dark ones. One of the things that the public did not know about JT Walsh was that he was, underneath it all, a deeply spiritual person, greatly interested in higher states of consciousness, the plight of humanity and the destiny of the planet. That is one of the reasons why he attended the Agriculture conferences which was another interest of his. This side of him is evident in MIRACLE ON 34TH STREET. Rather than play the stereotype of the evil prosecutor who simply unmasks the "fake" Santa Claus, Jim gives the part depth, softens the edge and allows for the realm of humor to enter. It is one of his best roles.

As a person, however, Jim remained, forever on some level estranged from his higher self, and, in my opinion, made the mistake of following the second chakra instead of his heart. He had so much energy, but, unfortunately, he was unable to channel it all productively, and injured his health greatly, particularly with his smoking and through the internalization of stress and anger. All of this may have served to cause the arteries near his heart to close. I do not think, ultimately, that he had to choose between his craft and his family. He could have had both. In the biblical sense, he was tempted, and it cost him.

From another point of view, the freedom that he had allowed him to become immensely successful, and he was still growing in his field. He had multiple girlfriends including Jean Marie Murphy-Burke from HBO. He had a comfortable home, and because

of the recent high profile success in SLINGBLADE and BREAKDOWN, and the recent *New York Times* article, he had reached yet a new pinnacle. JT Walsh had pierced the envelope. Envious of Tommy Lee Jones and Gene Hackman, Jim could now taste true top billing. But with this came also a new level of pressure.

He was suffering chest pains. He had taken an EKG with a doctor but was misdiagnosed. He should have gone on for further testing. Not realizing how dangerous the situation was, he died of a heart attack at a health clinic after fasting during a crash course in purifying the body while drinking a concoction of wheat grass. He was trying to solve the health problem, but, unfortunately, his attempts came too late.

Jim's death is a great tragedy on many levels. The whole state of Rhode Island, and many people around the country have been affected. He was scheduled to give the keynote address before 2000 people for the URI class of '98 in May. This would have been a watershed moment for Jim, and I believe his speech would have been significant. I have been greatly saddened by his loss, but also grateful for his deep friendship and for the many days and hours we spent in intense conversation or in those wonderful moments of hilarity. Jim had a great sense of humor, fortunately, captured for the whole world to see, in a photo with Rene Russo and Dustin Hoffman feeding him at a dinner, published in *People Magazine*. That's the Jim I knew. He was compassionate, committed and sincere. He did the best he could, and on one level was just as amazed and delighted at his grand success as the rest of us.

LEGACY

Those of us who were fortunate enough to see Jim on stage had access to the ultimate charismatic strength of his abilities. He played the lead, or one of the leads, in every play I saw and probably in every play he ever did. Had he lived, I believe Jim would have returned to the theater and would have eventually moved back or kept an alternate home in Rhode Island.

Had Jim never made a movie and never been in theater, he would still have been known in his home state for his intensity, outrageousness, depth of his thinking and his unusual ability to strike the core in a friendship. He was sincere, caring, had a great sense of humor, was a master story-teller and also a source of wisdom. He sought to uncover the mystery of human existence, was interested in ecology, quantum physics and consciousness and also in esoteric teachings. Jim believed in a higher order, in human destiny and a destiny for the planet.



JT Walsh. Perhaps his most compelling role was as Lt. Markinson in *A Few Good Men*
Bottom left of this montage retrieved off the net.

Although unsuccessful in maintaining his marriage, fortunately his son, John Allen, was able to spend a few, albeit stormy, years living in Hollywood with his dad at the height of his glory.

Jim was a theater star on the URI campus throughout the 1960's. Just like witnessing a great athlete, had I never seen him again, I still would have remembered his performances for the duration of my life. They made that much of an impact on me. But Jim also became literally an international celebrity known to tens of millions, maybe hundreds of millions of people, if not by name, then certainly by the truly classic parts that he played and many prestigious films he was in. Spots on the soaps and on night-time top TV shows, a couple of ads, including one which played during the Superbowl, parts in number of mini-series, key roles on cable, 60 major motion pictures and all in 14 years, Jimbo, that was quite a ride!

EPILOGUE

In November of 1996, WIZARD: THE LIFE & TIMES OF NIKOLA TESLA: BIOGRAPHY OF A GENIUS was published. It was 20-year journey for me. I had not been in communication with Jim for about a year. I do not know if he saw the book, but assume that he did. As it was coming out as a soft-cover in February, and I had a related article scheduled to appear in *Wired*, I decided to send Jim a letter about my progress on this and one other project. I had written parts in each of these screenplays especially for him, and I wanted him to know that they offered a new level of depth beyond the usual evil characters he seemed to fall into. Naturally, I was also hoping he might help in getting these projects into the right hands. Having no address I sent the letter to his agent. They, in turn, forwarded the letter to his old address which I already had, and I received the envelope unopened back the day before he died, February 26.

Three days before this I had a terrible nightmare about a spider in my pajama pant leg. I was so freaked out by the dream that I had to change into another pair to fall asleep. The following night, I had an intense dream about meeting my father, who had died three years ago. This dream was so vivid that in retrospect it seemed that he was telling me about Jim's upcoming demise.

And then, last night, March 3, I had two extremely vivid dreams of Jim Walsh. The first was a very intense image of his face looking at me. I was very aware that he was dead, and knew at the moment of the dream that it was a message from his spirit. The second dream had him dressed in a long dark grey suit. He could have been standing next to his casket. Both dreams suggested rather clearly that Jim is not at all happy about being dead. His spirit was angry, as he had finally reached a stage here on earth where he could have really begun to show the true depth of his abilities.

AUTHOR: *Marc J. Seifer is a college teacher in psychology, handwriting expert and author. His works include Hail to the Chief (screenplay), Staretz Encounter (novel), The Big Frame (true crime) and Wizard: The Life & Times of Nikola Tesla, "highly recommended" by the American Academy for the Advancement of Science, Citadel Press.*

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ABSTRACTS

New York Times (3/17/87) [Feature Article]. JT Walsh: Suited to the Role. Story about Walsh having played an almost identical role in Glengarry Glen Ross was hired by Barry Levinson for TIN MEN.

People Magazine (3/16/87). TIN MEN review. JT Walsh (*Power*) is particularly strong.

Glamour (1987). PHOTO of JT with Danny DeVito and others for TIN MEN.

Narragansett Times (1/21/88). Williams At His Best in GOOD MORNING VIETNAM. Sgt. Major Dickerson (JT Walsh), a by-the-book career man whose language in dressing down Cronauer is as unimaginative as his resentment of originality is dangerous -- he could send Cronauer to the front and ends up trying something even worse.

Time (8/28/89). WIRED: Woodward (JT Walsh) like the reporter in CITIZEN KANE, gets dirty dish from the star's friends," p. 64.

Time (4/24/1989) WIRED: Finally, the Belushi Story. JT Walsh was let go from the set to avoid upsetting Aykroyd.... p. 91.

Providence Journal (12/11/92) More Than a Few Good Performances. Also strong [is]... JT Walsh as a marine officer whose mixed feelings about the case wrecks his life.

Providence Journal (1/1/93) [Feature article] by Michael Janusonis. JT Walsh Verges on Big Time Success. Walsh, who spent many years in Rhode Island and hopes to move back some day, has become known as a dependable actor who can be counted on.... On his solid performance in A FEW GOOD MEN he says with a chuckle on his role as Lt. Col. Matthew Markinson, "I'm not the bad guy. It's a tricky thing. I rat on somebody and then I jump on the grenade...."

[Concerning HOFFA and the ambiguous ending to the Mamet screenplay, Walsh said:] "I want something that doesn't jerk me around all the time. I'm so used to being jerked around by sex and violence. Could it be that Mamet doesn't care whether you think [Hoffa is] a good guy or a bad guy, which to him is a silly decision to make about a human being, but that you come out of the film respecting him? That's all he wanted."

[When asked if he liked his performance better in A FEW GOOD MEN or HOFFA, which both came out the same year, Walsh] sidesteps the question. "What I was supposed to do.... that's not always true. But in those two movies, I thought, yes, it was a good year." PHOTO

Providence Journal (1993) NEEDFUL THINGS. A Movie in Need of a Better Screenplay. JT Walsh [is cast] as a crooked village councilman.

Providence Phoenix (6/3/93). [Feature Article.] Role Player: A Chat With URI Alum JT Walsh. "Its a real factory town, yeah. We're making product out here," Walsh says.... "I know it makes critics nuts, dealing with Hollywood, but they keep wanting it to be something it isn't.... It's just making [roller coaster] rides -- [you buy your ticket] go sit down, watch 50 cars explode, two people get f---ed and your outta there." [bold chuckle!]

[Talking about his choices of career, Walsh said:] "I was trying to find other things to do, believe me. Being a good little Catholic boy, acting was not respectable...." So what does he suggest to young actors who come to him with Hollywood aspirations?

"I tell them what I did, which was to go to theater and stay in theater for as long as it takes them to send a car to pick you up. Sometimes that's gonna be fast and sometimes that's going to take awhile. Or you can come straight out here and get lost in the desert. And a lot of kids do. I see them all the time. I see the look in their eyes." PHOTO. p. 42.

Narragansett Times (6/3/93). Actor JT Walsh to Speak at URI. PHOTO.

Newsweek (2/28/94) BLUE CHIPS review. "The cliché villain, a rich alumnus (JT Walsh) would twirl his moustache if he had one."

Newsday (6/10/94) Bit Themes in Two Small Packages. Set in a mental ward [SOME FOLKS CALL IT A SLING BLADE] opens [at Sundance -- 25 minutes] languidly with a bespectacled inmate (JT Walsh) sauntering into a rec room, teasing and prodding the other patients before settling into a bizarre sex-stained rap with a grunting, brooding inmate (Thornton). One of these two men is about to be released from the ward after serving time for a brutal murder.... Because of Walsh's twisted patter, you presume he's the one the reporter wants to talk to. But it turns out

to be Thornton's character instead.

Entertainment Weekly (7/29/1994). PHOTO with Tommy Lee Jones in THE CLIENT, p. 42.

People (11/10/95) BREAKOUT. Rene Russo, JT Walsh and Dustin Hoffman PHOTO.

Newsweek (12/11/95). JT Walsh on Ehrlichman, playing him in the movie NIXON: "He was a foil to the slavish adoration of Nixon with this meek moral voice that would ask the questions no one else asked.

U.S. News & World Report (9/9/96). PHOTO from DARK SKIES, p. 56.

Time (7/8/96) PHOTO from DARK SKIES, p. 60.

Providence Journal (9/21/96). DARK SKIES Full of Shadowy Suspense. It's an electrifying winner, especially for those who like good old-fashioned science fiction.... Eric Close stars as John Loengrad, a young congressional aide whose search for governmental waste leads him first to the famed project Blue Book and inadvertently to top-secret Majestic 12.... [A] mercenary governmental operation headed by grim Capt. Frank Bach (JT Walsh)....

Whether or not you believe in UFO's, the premise strikes a chord. Bach's character is very familiar. His ruthlessness is based on the notion that when fighting a great cause both individuals and truth become casualties. Bach, at times, is more scary than the aliens.

Newsday (circa 1996) A Gem Unearthed in RED ROCK WEST.

Rhode Island Monthly (11/96) [Long Feature Article greatly condensed] by Ann Marie Moan. JT Walsh... When is this Talented Guy from Cranston Going to be a Superstar in His Own Right?

Critics love him. "He's just such a good actor," says film critic and *Entertainment Tonight* movie correspondent Leonard Maltin. "He's one of my favorites.... He has an American everyman look and manner about him that enables him to play anything from an authority figure to a district attorney, to a husband, a father, or a worker," Maltin says....

"He was gift to have on THE CLIENT," says Susan Sarandon.... "He's inventive, he's funny, he's intelligent, the best qualities to have in an actor"....

On screen, Walsh's face has the malleability of Silly Putty that makes him such a convincing bad guy.... [However,] once he's in the groove of personal conversation, all that melts away and he's intensely likeable, like your favorite next door neighbor. He's charming and self-assured, and intimidating only because he's smart. He's got a healthy ego, but certainly not one that's inflated, and there's not a stitch of attitude....

How about an alien-chasing Navy colonel?

"We wanted a JT Walsh type, someone who's not your typical bad guy," says [DARK SKIES'] producer Bryce Zabel. "JT's more... morally ambiguous.... In fact, I predict that JT Walsh is going to be the JR Ewing of the 90's."...

When Walsh talks about acting, it's clear that he prefers the stage to the screen. "Theater is an act of communion where the actor gives something and the playwright gives something and the audience gives something, and the audience goes out into the world and experiences some catharsis," he explains. "To me, that's the real value of theater. It's a healing art."...

Walsh admits that since he's started making movies, he's had fewer of those

transcendent stage experiences, although he still finds them every now and then in movie-making.

“In fact, I came pretty close when making CRIME OF THE CENTURY [about the Lindburg kidnapping when he played police colonel Norman Schwartzkopf], and playing against Nicholson.... in A FEW GOOD MEN. “He has this rhythm,” he says.... “He gets slower when he has more to say and he just looks you in the eye and keeps going and going... and then BAM! It’s your turn and it’s just magnetic.”

Those are the experiences that Walsh lives for, the times when he feels that he’s making a positive contribution, as rare as they are. He also admits that each day, he gets a little closer to packing it all up and moving back to Rhode Island. “I consider it home,” he says.... “I’m a lucky guy. But it can be really tough out here.” Multiple PHOTOS from DARK SKIES, CRIME OF THE CENTURY, THE CLIENT, NEEDFUL THINGS.

Parade (9/7/97) PHOTO with Goldie Hawn.

New York Times (1/5/98) [Feature Article] by Griel Marcus. The other night... I happened upon NIXON on HBO and I didn’t turn it off.... As almost always, Mr. Walsh is playing a sleaze, here, a corrupt governmental official. Elsewhere he has played a slick Hollywood producer, a college-basketball fixer, a slimy union boss, head of a crew of aluminum siding salesman, a leader of a ring of white supremacist cops, a porn king, a conspiring attorney, a whole gallery of con men, thieves who seem to live less to take your money than for the satisfaction of getting you to trust them first....

[Walsh] can be florid, a grinner, an absolute charmer, but with a disarming, everyday realism.... As a lawyer happily tossing... criminal advice as an American flag... as Cole Langley, master of the long con,” he radiates a gleeful, all American salesman’s energy.... Yet, it all comes through a haze of blandness, as it does even when he plays a sex killer, a crime boss, a rapist, a racist murderer, as if at any moment any dangerous impression can be smoothed away....

[In NIXON] James Wood’s impossibly reptilian H.R. Halderman is stamping his feet like Rumpelstiltskin and fulminating about “Jew York City.” Others raise their voices here and there - - and off to the side is JT Walsh, the canniest and most invisible actor of the last decade, doodling. PHOTO.

Newsweek (8/3/1998). THE NEGOTIATOR is a hostage drama with a twist. [Samuel L. Jackson and Kevin Spacey {who played Walsh’s part on screen in the movie version of GLENGARRY GLEN ROSS}] are backed up by an accomplished cast that includes... The late J.T. Walsh, whose mastery of dead-eyed memace made him one of the most satisfying subtle villians of the past two decadesp. p. 67.

Rolling Stone 8/20/1998, Peter Travers, author. THE NEGOTIATOR.... Jackson and Spacey raise the bar on popular entertainment by giving *The Negotiator* the full commitment of their talents. And they spark the other actors also stage trained. Best is J.T. Walsh as the IA chief who may not be as guilty as Danny thinks. Walsh invests Niebaum with dimensions unimagined in the script, and he does it while tied to a chair for most of the film. It’s an unerring performance from an underrated actor who died earlier this year at fifty-four, leaving a legacy of work on stage (*Glengarry Glen Ross*), on TV (*Crime of the Century*) and in film (*Breakdown*, *Sling Blade*, the upcoming *Pleasantville*) that will be more fully appreciated with time. For a big actor, there is no such thing as a small part.

There are no small actors in *The Negotiator*. From the mesmerizing ambiguity of Walsh’s

supporting role to the fireworks delivered by Jackson and Spacey, this movie persuades formula-jaded audiences that escapism done right doesn't have to dumb down to dazzle, p. 114.

Providence Journal, 10/23/98. PLEASANTVILLE is a Colorful Fanstay..... Led by the bullheaded mayor, Big Bob (the late J.T. Walsh in his final performance, as well as one of his finest) a police state is threatened, complete with book burnings and riots in the streets. Don't look for the Chinese to import this one.

Rolling Stone 11/12/1998. PLEASANTVILLE, an auspicious directing debut from screenwriter Gary Ross (BIG, DAVE), starts funny -- then accelerates into grave parable.... In a bold stroke, Ross paints the town's mayor Big Bob (the late J.T. Walsh in another outstanding performance that is regrettably his last), as a fascist ready to lead a lynch mob in response to any display of color or free expression.

OBITUARIES

Providence Journal (3/1/98). Actor JT Walsh dies: URI grad, in *Slingblade*, *A Few Good Men*. Judith Sift, former director of URI theatre, who first met him when they were students, last night said Walsh had "a gift that went beyond craft. It was the ability to imbue himself with someone else. I think because Jim was not a person who judged people..., he was able to have the capacity to understand them...." Said Swift, "He had the most remarkable capacity of loving people and observing people." PHOTO.

New York Times (3/1/98). JT Walsh 54, Actor Known For Many Villainous Roles. A skilled character actor known particularly for playing cowardly villains.... PHOTO.

Los Angeles Times/Newsday (3/1/98). Actor JT Walsh Played Malevolent Characters. A former encyclopedia salesman... avid reader, fluent in German..., whose stone face, penetrating gaze and flat voice made him one of America's most menacing character actors.... PHOTO.

Time (3/9/98) 75th Anniversary Issue. Died. JT Walsh, 54, character actor and specialist in obdurate personae; of a heart attack; outside San Diego. Walsh's sense of icy machismo made him perfect for David Mamet's anomic world; the playwright gave Walsh his first big break when he cast him in the 1984 Broadway production of *Glengarry Glen Ross*. Walsh did not start acting until he was 30, yet he brought his skill to nearly 60 film roles, including a turn as John Ehrlichman in *Nixon* and recently as a redneck kidnapper in the 1997 thriller *Breakdown*. PHOTO.

Entertainment Weekly (March 13, 1999). He looked as if he could have been a glad-handing salesman, or the guy whose name you can't remember at the college reunion... Until you got in close and saw the deadness in his eyes. JT Walsh appeared in almost 50 movies, but the source of his unsettling on-screen power was that he looked nothing like a star. The character actor dies at 54 of a heart attack.... The movies will be less dangerous without him....

His premature death robs him, and us, of [the] chance [to see him as a star]. JT Walsh goes down in movie history as just another face in the crowd. But it's the one that stops you cold. PHOTO.

URI Pacer (March 1998). In Memoriam: JT Walsh '67. University remembers actor, alum. The renowned actor had accepted an invitation by URI President Robert I. Carothers to deliver the keynote address to the nearly 2000 graduating seniors, their families, and the entire community at the University's 112th Commencement ceremony in May.

Jim Walsh, as he was known in his undergraduate days.... garnered rave reviews from critics and audiences alike for his portrayal of roles in numerous film, stage and television productions.... Walsh, who said he became an actor "not because he wanted to, but because he couldn't not be one" found an audience that was similarly smitten by him.... [He] had worked with an impressive list of theaters including the Manhattan Theatre Club, the Ark Theatre, the Harold Clurman/Spoletto Festival, St. Clemens, and the New York Shakespeare Festival.... In 1993, Walsh was presented the URI Alumni Association Excellence Award to acknowledge his contribution to the arts.

Academy Awards (March 23, 1998). JT Walsh was eulogized with many stars who passed away last year such as Lloyd Bridges, James Stewart, Red Skelton, Stubby Kay and those listed by Jack Nicholson who won his 3rd Academy Award for *AS GOOD AS IT GETS*:

"I would like to thank everyone here tonight for looking so good," Nicholson said, ending with, "I would like to dedicate this to Miles Davis, Robert Mitchum, Shortie Smith, Joe Betano, Ray Kramer, Rupert Cross, JT Walsh and Luonda Anders. They are not here anymore, but they are in my hear and I thank you very much."

Honorary Degree. On May 17, 1998, JT Walsh was presented with an honorary Doctor of Arts degree, posthumously by the University of Rhode Island. Ed. Begley, Jr., gave the keynote address to the graduating class in his honor.

From the Web: J.T. Walsh really is the prototypical You Know, That Guy. He's probably most famous for getting this close to becoming famous since he's had some rather substantial roles in a handful of well received films (*The Negotiator*, *Pleasantville*, *A Few Good Men*). However, he's never been the lead actor in any of his projects. What is far more noteworthy than these few high profile roles is the fact that from 1990 until his death from a heart attack in 1998, J.T. Walsh appeared in fifty movies. That's more than 6 films a year which is, ask anybody who works in film, a HUGE amount of gigs to work in any given year much less eight years in a row. What J.T. Walsh didn't have in name recognition he made up for by showing up in small roles in tons of movies. This, to us at least, is the definition of dedication, endurance and proves beyond a doubt that he loved his job and did it well.

J.T. Walsh made a name for himself playing men who were most often morally bankrupt and/or mentally unstable, but those who knew him, even casually, say he was actually one of the most warm hearted and intelligent people they knew.

So not only did J.T. Walsh get a lot of really great bad guy parts, he also, quietly and with very little fan fare, did some rather miraculous acting in them as well. When he died in 1998 it wasn't front page news, but 2 of the last films he'd worked on (*Outside Ozona* and *The Negotiator*) were dedicated in his memory and Jack Nicholson, who had worked with Walsh on *A Few Good Men* and *Hoffa*, dedicated the Oscar he won in 1998 to Walsh saying, among other things, "[He's] not here any more, but [he's] in my heart."

For Jack Nicholson, that's as good as a reverently felt compliment gets. For those of us who knew and loved J.T. Walsh's work, it was a public acknowledgment of one remarkable man's vastly under appreciated film career.

Special thanks to Chris Walsh, who provided some of the information for the biographical part of this article.

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JT Walsh circa 1983

This is the Jim I knew.

JT Walsh's complete list of credits is listed below:

JT Walsh

Actor

1943-98

List compiled by
Marc J. Seifer

PLAYS

UNIVERSITY OF RHODE ISLAND 1964-1971

Quinn Auditorium:
Thieves Carnival
In the Jungle of Cities
Gideon
Cocker Doodle Dandy
The Dumb Waiter
Rhinoceros (1966)
Marat DeSade (1970)
I Claudius (1971) Fine Arts Theater
Workers (1974) (Tom Griffin)

REGIONAL THEATER 1978-83 including theater company in Boston

The Dream Watcher
Cymbeline at Hartford Stage Company
Mary Barnes at Long Warf
This Story is Yours at Long Warf
The Kitchen by The Acting Company
The Faith Healer, Vineyard Theater
(other plays at Cincinnati's Playhouse in the Park)

OFF BROADWAY 1978-83

Hamlet at New York Shakespeare Festival with Nicol Williamson
American Buffalo at St. Clement's Theater (David Mamet)
American Clock (Arthur Miller)
Ribcage
The Day the Blanchardville North Carolina Poker and Political Action Club Got the Bomb (1979) WPA Theater
Lumiere (1982) The Ark Theatre
(other productions at the Public Theater, Manhattan Theatre Club and Ark Theatre)

BROADWAY 1980-84

Richard III with Al Pacino
Rose with Glenda Jackson
Last Licks with Ed Flanders
Macbeth with Nicol Williamson
Glengarry Glen Ross (David Mamet -- Pulitzer Prizewinner)
with Joe Mantagna. Jim won the
Drama Desk Award for his performance in 1984.

TELEVISION 1980-98

Little Gloria -- Happy at Last -- Miniseries (1982) D: Warris Hussein
Bette Davis, Angela Lansbury
Cell without a Number
Today's FBI
The Hamptons
Dear Lola
Cow
In the Shadow of a Killer
The Night to Kill
Why Me (1984) D: Fielder Cook, Armond Assante
The Night to Kill
The Beniker Gang (1985) D: Ken Kwapis
The Equilizer (1985) starring role
Hard Choices (1986) D: Rick King
Spenser for Hire (1986) starring role
LA Law (1987) starring role
Windmills of the Gods (1988) Miniseries
American Clock (1993)
Birdland (1993)
Dark Skies (1996) NBC TV series -- starring role

HBO

Crime of the Century (1996) starring role, Stephen Rea

TURNER

Hope (1997) starring role D: Goldie Hawn

DOCUMENTARIES

Tesla: Mad Scientist of the Gilded Age (1984) D: Marc J. Seifer
JT Walsh: narrator; Marshall Coid: original score. Short subject.

MOVIES 1982-1998

Eddie Macon's Run (1983) D: Jeff Kanew. Kirk Douglas
Morning Glory
Power (1984) D: Sidney Lumet, Richard Gere, Gene Hackman, Julie Christie
Hannah & Her Two Sisters (1986) D: Woody Allen; Michael Caine, Barbara Hersey, Max Von Sydow
Tin Men (1987) **starring role** D: Barry Levinson; Richard Dreyfuss, Danny DeVito
Good Morning Vietnam (1987) **starring role** D: Barry Levinson, Robin Williams, Robert Wuhl
House of Games (1987) D: David Mamet, Lindsey Crouse, Joe Mantegna
Tequila Sunrise (1988) **starring role** D: Robert Towne; Mel Gibson, Michelle Pfeiffer, Raul Julia, Kurt Russell
Things Change (1988) D: David Mamet, Don Amache, Joe Mantegna
Wired (1989) **starring role** D: Larry Peerce
The Big Picture (1989) **starring role** D: Christopher Guest; Kevin Bacon
Dad (1989) D: Gary David Goldberg Jack Lemmon
Crazy People (1990) **starring role** D: Tony Bill; Dudley Moore
Russia House (1990) Fred Schepisi, Sean Connery, Michelle Pfeiffer
Narrow Margin (1990) **starring role** Peter Hyams; Gene Hackman, Ann Archer
The Grifters (1990) **starring role** D: Stephen Frears; Angelica Houston, John Cusack Anette Benning
Misery (1990) D: Rob Reiner James Caan, Kathy Bates
Iron Maze (1991) **starring role** D: Hiroaki Yoshida; Bridgette Fonda
Backdraft (1991) **starring role** D: Ron Howard; Robert DeNiro, Kurt Russell
Defenseless (1991) **starring role** D: Martin Campbell; Barbara Hershey, Sam Shepard
True Identity (1991) D: Charles Lane
Hoffa (1992) **starring role** D: Danny DeVito; Jack Nicholson
A Few Good Men (1992) **starring role** D: Rob Reiner; Tom Cruise, Jack Nicholson, Demi Moore, Kevin Bacon
Indian Summer (1993) D: Mike Binder, Alan Arkin
National Lampoon's Loaded Weapon (1993) D: Gene Quintano; Samuel L. Jackson
Needful Things (1993) **starring role** D: Fraser Heston; Ed Harris, Max Von Sydow
Sniper (1993) **starring role** D: Luis Llosa, Tom Berenger, Billy Zane
Red Rock West (1993) **starring role** D: John Dahl; Nicholas Cage, Dennis Hopper
The Client (1994) D: Joel Schumacher, Susan Sarandon, Tommy Lee Jones
Silent Fall (1994) **starring role** D: Bruce Beresford; Richard Dreyfuss, Liv Tyler, John Lithgow
Blue Chips (1994) **starring role** D: William Friedkin; Nick Nolte
The Last Seduction (1994) Linda Fierrentino, Bill Pullman
Little Death (1995)
The Low Life (1995) D: George Hickenlooper, Kyra Sedgewick
Black Day, Blue Night (1995) D: J.S. Cardone, Mia Sara
Nixon (1995) D: Oliver Stone Anthony Hopkins
Outbreak (1995) D: Wolfgang Peterson Dustin Hoffman, Rene Russo, Morgan Freeman, Donald Sutherland
Phantoms (1995)
Sacred Cargo (1995) D: Alexander Buravsky, Martin Sheen
The Babysitter (1995) **starring role** D: Guy Ferland; George Segal, Alicia Silverstone
Black Day (1996)
Some Also Call it a Slingblade (1996) D: George Hickenlooper, Sundance Festival (25 minutes)

Slingblade (1996) starring role D: Billy Bob Thornton
Gang In Blue (1996) starring role
Executive Decision (1996) Kurt Russell, Steven Segal
Ghosts of Mississippi (1996) D: Rob Reiner
Breakdown (1997) starring role Kurt Russell
Pleasantville (1998) Jeff Daniels, Toby McGuire, Reese Witherspoon
The Negotiator (1998) Samuel L. Jackson, Paul Giamatti, Kevin Spacey

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