**Jeff Thomakos**

Curriculum Vitae

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| [jthomakos@gmail.com](mailto:jthomakos@gmail.com) | http://jthomakos.wixsite.com/thomakos |

**Experience (Directing)**

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| The Servant of Two   Masters | Director | LSMSA Theatre | 2017 |
| Little Women, The   Musical | Director | LSMSA Theatre | 2017 |
| Rhinoceros | Director | LSMSA Theatre | 2016 |
| LSMSA Arts Gala | Director/Coordinator | Manship Theatre | 2012-2015 |
| A Midsummer Night’s   Dream | Director | LSMSA Theatre | 2016 |
| Tartuffe | Director | LSMSA Theatre | 2015 |
| Pippin | Director | LSMSA Theatre | 2015 |
| The Children’s Hour | Director | LSMSA Theatre | 2014 |
| Romeo & Juliet | Director | LSMSA Theatre | 2014 |
| Talking With | Director | LSMSA Theatre | 2013 |
| The Canal | Director | LSMSA Theatre | 2013 |
| Zombie Prom | Director | LSMSA Theatre | 2013 |
| Picnic | Director | LSMSA Theatre | 2012 |
| Love’s Labour’s Lost | Director | LSMSA Theatre | 2012 |
| The Good Doctor | Director | LSMSA Theatre | 2011 |
| The Tempest | Director | Water Works Theatre | 2011 |
| Double Falsehood | Director | Blackbird Theatre | 2010 |
| The Commedia  Robin Hood | Director | Water Works Theatre | 2009 |
| Romeo & Juliet | Director | Water Works Theatre | 2008 |
| Aftertaste | Director/Head Writer | Aftertaste Chicago | 2003-2005 |
| The Canal | Director/Adapter | Kent State University | 1994 |
| The Quarm | Director/Adapter | Kent State University | 1993 |
| Vinegar Tom | Assistant Director | Kent State University | 1993 |

**Education**

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| --- | --- | --- |
| MFA - Acting | Wayne State University/  Hilberry Repertory Theatre | 2005 - 2008 |
| BFA – Acting and Directing  *(cum laude)* | Kent State University | 1990 - 1994 |

**Teaching Positions Held**

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| Director of Theatre/Lecturer | Louisiana School for Math, Science, & the Arts | August 2011 – Present |
| Adjunct Professor,Theatre | Oakland Community College, Royal Oak, MI | August 2008 – May 2011 |
| Instructor, Humanities & Math | Dorsey Schools, Madison Heights, MI | January 2010 – May 2011 |
| Substitute Instructor | Dorsey Schools, Roseville, MI | May 2005 – August 2005 |
| Instructor – Acting for the Camera | CLASS Agency, Lansing, MI | January 2004- March 2005 |
| Instructor – Acting for the Camera | John Casablancas Modeling, Minneapolis, MN | January 1996- August 1998 |

**Professional Development**

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| --- | --- | --- |
| Stage Combat Workshop @ Louisiana Tech University | Society of American Fight Directors | 2016 |
| Michael Chekhov Association | Teacher Training Workshop | 2016 |
| National Michael Chekhov   Association | Teacher Capstone Presentation | 2015 |
| Michael Chekhov International   Workshop & Festival | Michael Chekhov Association | 2015 |
| Stage Combat Workshop @   Louisiana Tech University | Society of American Fight Directors | 2014 |
| Texas Intensive Stage Combat   Workshop | Society of American Fight Directors | 2013 |
| Michael Chekhov International   Workshop & Festival | Michael Chekhov Association | 2013 |
| Michael Chekhov Teacher Training   Intensive | National Michael Chekhov Association | 2012-2015  Certified Teacher |
| Theatre in our Schools Mini-  Conference (Louisiana) | American Alliance for Theatre & Education | 2012 |
| Director Lab | Purple Rose Theatre Company | 2010 |
| Shakespeare Text and   Performance Workshop | Royal Shakespeare Company | 2007 |
| Shakespeare Text and   Performance Workshop | Stratford Theatre Festival | 2007 |
| On-Camera Acting Technique | Robert Lampbert | 2006 |
| Balinese Mask/Michael Chekhov   Workshop | Per Brahe & Aoli Miller | 2006 |
| ImprovOlympic Scenic Improv | John Lutz | 2000 |
| ImprovOlympic Training Program | Charna Halpern, Noah Gregoropoulos, Peter Gwinn, Miles Stroth, & Liz Allen | 1999 - 2000 |
| Second City Conservatory | Michael Gellman, Ann Libera, Patty De Mott, Norm Holly | 1998 - 2000 |
| Act One Studios: Master's Class,   Acting | Steve Scott | 1998 |
| Act One Studios: Advanced Scene   Study | John Green | 1998 |
| Acting for the Camera Workshop | Penelope Milford (Oscar Nominee) | 1997 |
| Brave New Workshop Training   Program | Melissa Denton, Gene Larche | 1997 |
| Ear Prompter Workshop | Beth Chaplin | 1996 |
| Audition Workshop | Jane Brody | 1996 |
| Porthouse Theatre Equity   Internship | Porthouse Theatre | 1993 |
| Private Monologue Study | Ted Hoerl, Greg Vinckler | Miscellaneous |

**Courses Taught**

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| **Louisiana School for Math, Science, & the Arts**   |  | | --- | | * ***Beginning Acting*** - Fundamentals of stage acting culminating in a performance of selected scenes for the general public. | | * ***Advanced Acting: Ancient Greek & Shakespeare*** – First half of the semester includes an introduction to Ancient Greek acting style culminating in an outdoor performance of Ancient Greek scenes in mask. Second half includes Shakespearean text analysis, Folio Technique, themes, and performance style culminating in Shakespeare scenes for the public. | | * ***Advanced Acting: Neutral Mask & Commedia del ‘Arte*** – A thorough exploration of Neutral Mask work including transformation, the four elements of movement, environment, and gesture. Commedia character, history, and portrayal through movement culminating in improvised commedia Lazzi for the public. | | * ***Advanced Acting: Michael Chekhov Techniqu***e – A thorough exploration of all of the elements in Michael Chekhov’s “Chart for Inspired Acting.” Synthesizing the actor’s physicality with his/her psychology. | | * ***Advanced Acting: Sketch Comedy & Original Works*** – Students learn to build sketch comedy scenes from idea to premise to development to final performance. Latter third of the semester dedicated to developing original comedic or dramatic works written by fellow students in conjunction with LSMSA’s Creative Writing class. | | * ***Beginning Improv*** – Short-Form and Long-Form improvisation culminating in three performances for the general public of the “Harold” as originally taught by Dell Close. | | * ***Advanced Improv*** – Further exploration of improv focusing on character creation and development and incorporating style in scene work. | | * ***Theatre Rep*** – Class dedicated to producing a full length play for the general public. Students must audition, rehearse, and perform a play. Enrollment is by audition only. | | * ***Stagecraft*** – Companion class to *Theatre Rep*. Dedicated to producing the technical elements of the theatrical production from idea to design to implementation to performance. Set, props, costumes, lighting, painting, makeup, stage management. | | * ***Stage Movement: Classical Dance & Stage Combat*** – Subjects include classical dance techniques including the Estampie, Virginia Reel, and Waltz. Additionally, safe execution of a stage slap, punch, kick, roll, fall, and choke. Swordplay is introduced culminating in a final performance of a choreographed fight. | | * ***Independent Study: Directing*** – Directing techniques, terminology, and ideas are explored. Creating a stage picture, script analysis, and working with designers. Director’s final consists of directing a one act production. | | * ***Musical Theatre Cabaret*** – Taught in conjunction with the voice department. Developing a Broadway song for performance. Solos, duets, and group numbers are developed culminating in two cabaret productions for an audience. | |
| **Oakland Community College**   |  | | --- | | * ***Acting I*** - Fundamentals of stage acting culminating in a performance of selected scenes for the general public. | | * ***Acting II*** – A further exploration of the ideas and techniques of Acting I. | |
| **Dorsey Schools**   |  | | --- | | * ***Interpersonal Skills*** – The seven habits of successful people. Customer Service Skills. | | * ***Business Communications*** – How to communicate in a business environment. Writing resumes, emails, memos, and letters. Communicating with co-workers, vendors, and customers. | | * **English** – High School English | | * **Math** – High School Math | |
| **CLASS Agency**   |  | | --- | | * ***Acting for the Camera*** – Knowing your type. How to slate. Working in commercials. Working in film. | |
| **John Casablancas Modeling**   |  | | --- | | * ***Acting for the Camera*** - Knowing your type. How to slate. Working in commercials. Working in film. | |
| **Workshops Taught** |
| **Michael Chekhov International Festival and Workshop**   * Michael Chekhov Warm-Up |
| **Louisiana School for Math, Science, & the Arts**   * **Advanced Advanced Improv** : Special Projects (1 Week: 25 Contact Hours) * Acting for the Camera: Special Projects (1 Week: 25 Contact Hours) * Sketch Comedy: Special Projects (1 Week: 25 Contact Hours) * Musical Theatre: Special Projects (1 Week: 25 Contact Hours) * EXCEL: Acting (2 Weeks: 40 Contact Hours) |
| **Louisiana Thespians**   * 2015-Acting Shakespeare (One-Hour Workshop, 50 students) * 2015-Acting for the Camera (One-Hour Workshop, 75 students) * 2013-Acting Shakespeare (2 One-Hour Workshops, 50 students each workshop) * 2013-Improv ( 4 One-Hour Workshops, 100 students each workshop) |

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| **National Michael Chekhov Association**   * Michael Chekhov Technique: Beauty, Ease, Entirety, and Form * Michael Chekhov Technique: Psychological Gesture * Michael Chekhov Technique: Teacher Capstone Presentation |

**Experience (Administrative & Committee Work)**

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| Louisiana Thespian Association | Individual Events Coordinator | Louisiana | 2014-Present |
| LSMSA | Tech Theatre Director Hiring Committee | Natchitoches, LA | 2015 |
| LSMSA | Dance Instructor Hiring Committee | Natchitoches, LA | 2013 |
| LSMSA | Rank and Promotion Committee | Natchitoches, LA | 2013 |
| LSMSA | Tech Theatre Director Hiring Committee | Natchitoches, LA | 2012 |
| LSMSA | Calendar Committee | Natchitoches, LA | 2012 |
| Waterworks Theatre | Artistic Director | Royal Oak, MI | 2008 – 2011 |
| Hilberry Theatre | Acting Company Rep | Detroit, MI | 2007 – 2008 |

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| Hilberry Theatre | Showcase Artistic and Finance Committee | Detroit, MI | 2007 – 2008 |
| Aftertaste Sketch Comedy | Artistic Director, Founder, Producer, Head Writer | Chicago, IL | 2000 – 2002 |
| Burning Sensation Sketch Comedy | Associate Producer, Writer, Founder | Chicago, IL | 1998 – 2000 |

**Experience (Acting - Film, Commercials, & Industrials)**

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| **Film** | | |
| DOMINIC BLUE | Stiles Bitchley | Kelly/Carrico Entertainment (MI) |
| THE ADVENT | Officer Tom | Aquarian Pictures (MI) |
| MY SUMMER STORY | Paid Extra | Metro-Goldwyn-Mayer |
| **Commercials** | | |
| ALLTEL WIRELESS (SAG) | HEINZ (Competition Finalist) | TCF BANK (SAG) |
| SAFE AUTO INSURANCE | BURT CHEVROLET | COMCAST |
| ART VAN | ABC WAREHOUSE | MDCH – GAMBLING |
| BURT WATSON CHEVROLET | NET RADIO | LAFONTAINE BUICK GMC |

TRAVEL MI (VO)

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| **Industrials** | | |
| AMWAY | Robert | Midwest Video (MI) |
| BUICK REGAL | Facilitator | Jackson-Dawson Communications (MI) |
| HENRY FORD HEALTH SYSTEMS | Healthcare Worker | HFHS Training (MI) |
| HENRY FORD HEALTH SYSTEMS | Bill | MoonKochis Productions (MI) |
| CLARINEX | Rock Manager | Big Communications (MI) |
| BEST BUY | Clean and Tidy Worker | Yellow Tag Productions (MN) |
| AND JUSTICE FOR ALL | Juror | Big City Productions (MN) |
| BEST BUY/UNITED WAY | Employee | Yellow Tag Productions (MN) |

**Acting Experience (Theatre)**

**Professional - Equity**

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| As You Like It | Le Beau/Jaques (Guest Artist) | Northwestern State University (LA) | 2015 |
| Boeing Boeing | Bernard | Purple Rose Theatre (MI) | 2010 |
| Every Christmas Story Ever Told (and then some) | Jim/Self | Tipping Point Theatre (MI) | 2009 |
| Macbeth | Macbeth | Water Works Theatre (MI) | 2009 |
| Bleeding Red | Vinnie (understudy) Tommy (understudy) Bobby (understudy) | Purple Rose Theatre (MI) | 2009 |
| Rabbit Hole | Howie | Tipping Point Theatre (MI) | 2009 |
| Two By Two | Ham | Jewish Ensemble Theatre (MI) | 2008 |
| Murder By Poe | Cat/Minister | Meadow Brook Theatre (MI) | 2008 |
| The Comedy of Errors | Antipholus of Syracuse | Water Works Theatre (MI) | 2006 |
| As You Like It | Jaques | Water Works Theatre (MI) | 2005 |
| End of the Universe | Cop | Festival of New Works (MI) | 2004 |
| Of Mice and Men | Lennie | Meadow Brook Theatre (MI) | 2004 |
| Here and There | Josh | Detroit Repertory Theatre (MI) | 2003 |
| Much Ado About Nothing | Borachio | Porthouse Theatre (Ohio) | 1994 |
| Amadeus | Venticello | Porthouse Theatre (Ohio) | 1993 |
| Trumpet in the Land | Gregor/Forbes/Wallace | Trumpet in the Land (Ohio) | 1992 |

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| **Professional – Non-Equity** | | | |
| She Stoops to Conquer | Tony Lumpkin | City Lit Theatre (Chicago) | 2002 |
| Noises Off | Frederick/Phillip (Understudy Performed) Selsdon/Burgler (Understudy Performed) Gary/Roger (Understudy) | Broutil & Frothingam (Chicago) | 1999 |
| Trial By Jury | Lady Rose Robbinbottom | Mystery Café (MN) | 1999 |
| Let's Kill the Boss | Larry Love | Mystery Café (MN) | 1997 |
| Pogo | Clown | Rhombus Theatre (MN) | 1998 |
| Black Comedy | Shuppanzigh | Nepenthe Theatre (MN) | 1997 |
| Tough Choices for the New Century | Bob Dooley | Peter Peter Pumpkin Theatre (MN) | 1997 |
| Edward II | Arundel/Coventry/Champion | Peter Peter Pumpkin Theatre (MN) | 1997 |
| Godspell | John the Baptist/Judas/David | Theater L'homme Dieu (MN) | 1996 |
| The Diviners | Dewey Maples | St. Sebastian Players (Chi) | 1999 |
| All's Well That Ends Well | Elder Brother Dumain | Shakespeare & Company (MN) | 1999 |
| Macbeth | Ross | Shakespeare & Company (MN) | 1999 |
| The Imaginary Invalid | Argan | Shakespeare & Company (MN) | 1999 |
| Love's Labours Lost | King of Navarre | Shakespeare & Company (MN) | 1998 |
| She Stoops to Conquer | Tony Lumpkin | Shakespeare & Company (MN) | 1998 |
| Much Ado About Nothing | Benedict | Shakespeare & Company (MN) | 1998 |
| The Tempest | Ferdinand | Theatre As You Like It (MN) | 1995 |

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| **Improv & Sketch Comedy** | | | |
| After Taste | Ensemble | After Taste (Chicago) | 2002 |
| SuperDreamers | Ensemble | ImprovOlympic (Chicago) | 2001 |
| Two Year College | Ensemble | ImprovOlympic (Chicago) | 2000 |
| Burning Sensation | Ensemble | Burning Sensation (Chicago) | 2000 |
| Dudley Riggs Monday Company | Ensemble | Dudley Rigg's Brave New Workshop (MN) | 1996 |
| **Educational** | | | |
| The Compleat Female  Stage Beauty | Sir Thomas Betterton | Hilberry Repertory Theatre | 2008 |
| As You Like It | Corin | Hilberry Repertory Theatre | 2008 |
| Biloxi Blues | Sgt. Merwin J Toomey | Hilberry Repertory Theatre | 2007 |
| The Lusty and Comical History of Tom Jones | Mr. Fitzpatrick | Hilberry Repertory Theatre | 2007 |
| The Complete Works of William Shakespeare (Abridged) | Daniel/Self | Hilberry Repertory Theatre | 2007 |
| The Elephant Man | Carr Gomm | Hilberry Repertory Theatre | 2007 |
| Amadeus | Count Orsini-Roseberg | Hilberry Repertory Theatre | 2007 |
| Side Man | Jonesy | Hilberry Repertory Theatre | 2006 |
| Romeo and Juliet | Peter | Hilberry Repertory Theatre | 2006 |
| The Inspector General | Antón Antónovich, the Mayor | Hilberry Repertory Theatre | 2006 |
| Antony & Cleopatra | Alexas/Scarus | Hilberry Repertory Theatre | 2006 |
| Sly Fox | Chief of Police/ The Judge | Hilberry Repertory Theatre | 2006 |
| Electra | Paedagogus | Hilberry Repertory Theatre | 2006 |
| Sweet Bird of Youth | The Heckler | Hilberry Repertory Theatre | 2005 |
| Julius Caesar | Julius Caesar | Hilberry Repertory Theatre | 2005 |
| The Canal | Ensemble | Kent State University | 1994 |
| Widows and Children First | Arnold | Theatre Kent | 1994 |
| The Miser | Valere | Theatre Kent | 1993 |
| A Funny Thing Happened on the Way to the Forum | Hysterium | Theatre Kent | 1993 |
| The Cherry Orchard | Trofimov | Theatre Kent | 1993 |
| God's Favorite | Joe | Kent State University | 1992 |
| The Illusion | Calisto/Clindor/Theogenes | Theatre Kent | 1992 |
| Romance Language | Autie Reed | Theatre Kent | 1992 |
| The Importance of Being Earnest | John Worthing, J.P. | Theatre Kent | 1991 |
| Romeo and Juliet | Gregory | Stan Hywet Theatre | 1991 |
| Strider | Groom | Theatre Kent | 1991 |
| Antigone | Chorus/Ensemble | Theatre Kent | 1991 |
| The Homecoming | Joey | Theatre Kent | 1990 |

**Professional Service**

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| * Featured Panelist: Connecting Communities, Engaging Minds:  Theatre Beyond the Classroom Walls (*Louisiana Theatre in our Schools Conference)* |
| * Panelist: STABILIZATION: Institution Grants *(Louisiana Division of the Arts)* |

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| **Select Awards and Honors** |
| * Featured in article, *The Lake Effect*, American Theatre Magazine, February 2011 |
| * The Tempest – Wilde Award Nomination – Best of the Bard, |
| Best Performance – The Bard, Best Design – Costumes 2012 |
| * Rabbit Hole – Wilde Award Nomination – Best Drama 2009 |
| * The Compleat Female Stage Beauty – Wilde Award – Best Ensemble 2008 |
| * She Stoops To Conquer - Listed as one of the seven wonders of 2002, PerformInk,  December 20, 2002, Lawrence Bommer |
| * She Stoops To Conquer - 2002 Most Inspiring Work, PerformInk, December 20, 2002, Lawrence Bommer |
| * She Stoops To Conquer - Listed as one of the outstanding ensembles of 2002,  Windy City Times, January 1, 2003, Mary Shen Barnidge |
| * She Stoops To Conquer - Joseph Jefferson Award Recommendation |
| * Super Dreamers - Dell Close Award for Best New Team - 2001 |
| * Noises Off - Joseph Jefferson Award Recommendation |
| * G. Harry Wright Scholarship For Contribution to Theatre |
| * Alpha Psi Omega - Most Outstanding Director 1993-94 |
| * West Virginia State Champion 1990 - Dramatic Duo Interpretation |
| * National Qualifier 1987 - Humorous Interpretation |