

KNACKZINE

VOL. 2 ISSUE 1

FEB. 2023

DIFFERENT RHYTHMS

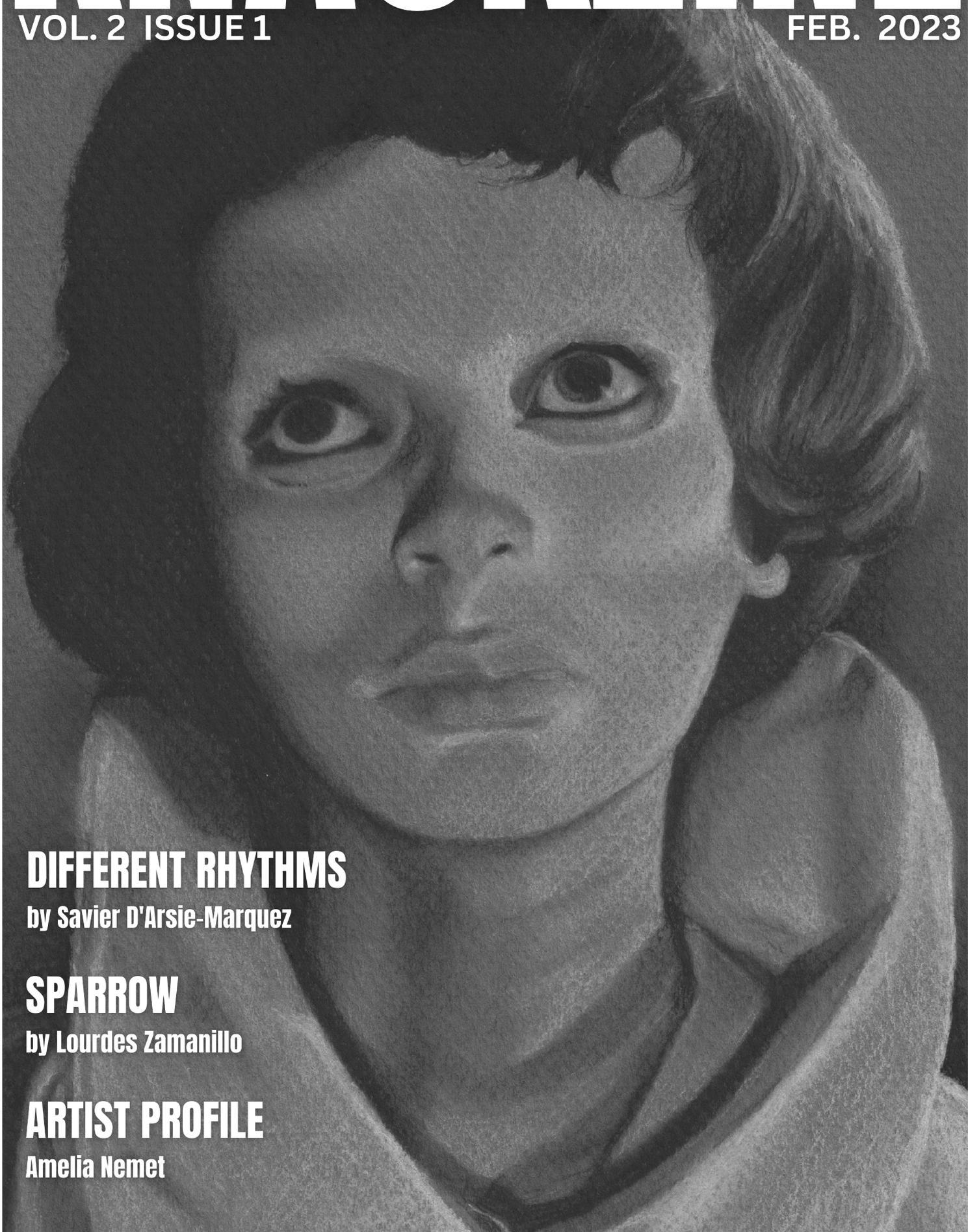
by Savier D'Arsie-Marquez

SPARROW

by Lourdes Zamanillo

ARTIST PROFILE

Amelia Nemet



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CONTRIBUTORS

Amelia Nemet
Savier D'Arsie-Marquez
Thomas Gregory
Steven T. Boltz
Lourdes Zamanillo

ACKNOWLEDGMENT

The Knack respectfully acknowledge that the Knackzine was created on the traditional lands of the Kulin Nation and pay our respects to the elders past, present, and emerging. Sovereignty was never ceded. This always was, and always will be, Aboriginal land.

Cover Art by Imogen Smith

NOTES FROM THE KNACK

We created The Knack as a theatre company made by emerging artists for emerging artists, where people could learn, grow in their craft, and see their work come to life. Over the last two years, we have found a community of artists that bring the same passion and are excited about the same goals. However, while we are blessed with a team of talented skilled professionals in their craft, they all have to work full-time elsewhere to afford their time with us. This doesn't seem right.

At The Knack, we make a point of always paying creatives. Writers get paid AU\$1 per seat per show. Because in the end, without them, we wouldn't have anything to stage. Cast and crew work on a profit-share basis – and this goes for anything and everything we do - plays, table-reads, what-have-you. We all take the same money home. It doesn't matter if it's just AU\$5. It's not about the money. It's about setting up structures that respect and recognise people's talents, time, and effort.

In the future, we hope we can pay artists more than a few bucks. To work towards this, we have launched KNFP Inc., a not-for-profit association that will focus on delivering high-quality workshops on storytelling, theatre-making, and scriptwriting. These workshops are available to both, theatre-industry members, and local businesses wanting to use theatre techniques to improve their communications.

We are also actively looking for patrons and sponsors. We're reaching out to people who are passionate about the arts, who recognise its importance in this day and age, and who want to see local voices flourish.

If you'd like to learn more about our workshops or support us as a sponsor or a patron, we'd love to hear from you!

~LZ

WHAT'S HAPPENING

Knack-Wise

Roundtable Reads

9 Feb - **Come In, Cobber** by Bill Marshall

23 Feb - **Plover** by James Robertson

9 Mar - **Love Kills** by Ros Lewis

The Last Jar, 616 Elizabeth St, Melbourne

For more info, go to <https://www.theknacktheatre.com/roundtable-reads>.

Else-Wise

Angel with Blue Eyes

27 January - 4 Feb 2023

La Mama HQ

Playing with the ethereal while diving head first into horrifying reality, Angel with Blue Eyes asks us what we do when the person we most love in this world shows us the most horrifying parts of themselves.

A Dirty Kebab

14-18 Feb 2023

The Motley Bauhaus

Party rats Kate and Greg wake up after a massive bender to find their friend Derrick is dead. Derrick, however, owed a Bokie named Big Dick Barry \$10,000. Now Kate and Greg have 24 hours to find the money or it's their heads on the chopping block. A Dirty Kebab is an absurd dark comedy about ransom, blackmail, and an aggressively enlarged penis.

Festival of Surrealisms

23-23 April 2023, 1:00pm-10:30 pm

Temperance Hall

The Festival of Surrealisms features non-stop performances of Dadaist poetry, unusual musical offerings, peculiar puppetry, wildly funny comedy, strange theatrical spectacles, psychedelic movies, avant-garde experimental sounds, bizarre "Happenings", plus an outrageous display of surrealistic art.

DIFFERENT RHYTHMS - REFLECTIONS ON A PLAY

by **Savier D'Arsie-Marquez**

'the weight of dreams' by Lourdes Zamanillo was performed in November 2022 with an interesting twist. Halfway through its two-week run, the lead and supporting actors swapped roles, presenting a completely new take on the same script. Savier D'Arsie-Marquez, who played both Dylan AND Geoff, explains what it was like.



In The Knack's recent show, *the weight of dreams*, the other actors and I had the opportunity to work on the script in switching roles from the first and second weeks. This chance to perform as both the leading man, Dylan, and the supporting role, Geoff, was a fantastic creative challenge as both versions of the cast rehearsed in the same space for the play.

Steven Boltz, our director, explicitly told us that although we were working on the same show to take wildly different interpretations of the source text in our performance to differentiate these experiences.

While the challenge was daunting, it was interesting being in the space and watching the other cast make choices

that I personally felt wouldn't work for my version of Dylan, or the chemistry that my counterpart, Laura – played by the magnificent Melissa Godbold – had in scenes.

Although at first there was difficulty watching the other cast (ed. Vincent Pidal and Emily Farrell) before having to get up and perform the scene making our own choices, once we were up, what we found were different rhythms within the script that highlighted certain aspects of the characters and that held true to the themes of the story in general. The themes of the tumultuous nature of love and the ways we hurt those closest to us stood out to me in choosing to work on the project.

The other cast highlighted the more dramatic elements of the piece, of the cheating and tensions of seeing a long-lost love after a decade. This decision was exciting to watch but allowed Melissa and me to focus on a comedic lens of the script. We focused on the discomfort of seeing someone after a decade and trying to ascertain where your friendship now lies through all the awkward moments of flirting when you know you shouldn't and embarrassing moments of attraction through growing up.

This dualism of working on the show was a fascinating space to play in as an actor and a rare chance that doesn't often come up. My biggest issue with it was (cont'd on p9)

ARTIST PROFILE

Amelia Nemet

Amelia Nemet is a Melbourne-based filmmaker, actress, producer, and live-performance connoisseur. Amelia started with us as stage manager for Lenore, and then played the titular role in our online readings of Hey! Is Dee Dee Home? She now forms part of the core “brainstrust” of The Knack Theatre, helping shape our future. While an active member of the theatre community, Amelia can also be found on a film set near you.

What is your main passion as an artist?

You can't pick a favourite child. Any and every form of storytelling, whether that be in the director's chair, performing on stage, or scribbling storyboards, every aspect is my passion.

If you could be a part of any artwork from the past, what would it be?

If I could somehow be present when F. Scott Fitzgerald was writing *The Great Gatsby* or William Goldman with *The Princess Bride*, I would ascend. Their brains are brilliant, with Fitzgerald painting a brilliant dichotomy surrounding old money versus new money, and Goldman crafting this seamless alternate reality where his fictitious country thrives along with the rest of the world while depicting a fantastical epic.

What do you think it means to rebel as an artist?

Follow your heart and vision relentlessly, no matter how many rules and expectations you break.

Where do you see art heading in the future?

I believe that the social unrest of politics, war, famine, EVERYTHING will manifest itself in more intense, messy, honest and impactful performance art on both sides of the spectrum - to confront it and to escape it.



What upcoming project are you most excited about right now?

I'm working alongside friend and director Gideon Aroni to bring his script *Pure Scum* to life in the form of a feature. The script is gritty, raw and, at times, hard to stomach, but it unveils the darker side of societal groups that have long gone undisturbed. I'm pumped to help Gideon bring his vision to fruition.



'Christiane' by Imogen Smith

Imogen is a visual artist and poster designer based in Melbourne/Naarm. Her work is primarily influenced by a lifelong affinity for classic horror and noir cinema, and the artistic movements underpinning the genre's development. This is reflected in her portraits, which often feature classic horror protagonists and femmes fatale.

FRIENDS OF THE KNACK

THE LAST
JAR

616 Elizabeth St.,
Melbourne



The Butterfly Club
5 Carson Pl.,
Melbourne

ROSE
CHONG
Costumiers

218 Gertrude St.,
Fitzroy

C L U B

Voltaire

14 Raglan St.,
North Melbourne



Plain English
Theatre Co.,
Melbourne

SPARROW

by Lourdes Zamanillo

My grandmother lived in a neighbourhood called “April Sounds”. This puzzled me as a child. What did April sound like? It wasn’t a particularly interesting month. It was neither hot nor cold, neither green nor red. Out of all places, why had she decided to live in April?

One day, as I lay nestled in her lap, I sprung the question. Her chest reverberated with laughter in response. “Listen.”

I listened very hard, but all I could hear was the rushing rumble of the cars on the freeway. Bored, I let it go.

Years went by. Memories of Christmas carols sprinkled with ginger dimmed away as my limbs grew dreams and I moved to a foreign country. My grandmother’s scars turned into wrinkles, her feet into wheels, and finally, her grey hair into dust.

My 30th birthday saw me back at April Sounds for her funeral (in April, of all months). I was alone; accompanied only by the weight of the countless letters in which I promised her to visit soon.

When I got to her house, I opened the front door reluctantly; half-expecting her to come out and greet me. I pushed the door open and was unexpectedly struck by the blow of her fragrance. My body surrendered to the sight of her belongings; stirring with the gust of fresh

air that I let in. My legs gave out and I found myself kneeling on the floor, crying. “I’m sorry”, I mumbled.

My words were met by the sound of the cars, rumbling endlessly on the freeway, and that of my own mourning. And then, something different: a chorus.



I turned around and witnessed a brown cloud cover the sky. A flock of sparrows swirled and swayed in front of me, shaping the horizon in their wake. I opened the curtains and the light of day shone on a myriad pictures of myself; the same that I had sent my grandmother year after year when I failed to come visit. She had kept them all.

An envelope peeked at me from under the coffee jar, my name scribbled on it. I opened it.

“Dear Sparrow,
Why April, you ask?
Listen.”

~LZ

THE KNACK THEATRE presents

MASTER TRIVIA CHALLENGE 2

As is now tradition, we are kicking off the new year with a casual get-together at The Last Jar on Thursday 16 February. This year, we're taking things up a notch and have put together a fun evening packed with action, drinks, chats, a silent auction, and trivia!

Get 3-5 friends onboard and team up for the Knack's Annual Trivia Challenge. If you don't have a team, worry not! We'll make some there.

Not convinced you can win without a helping hand? Don't forget gold coins to buy your trivia cheat stickers on the night.

"Is there a fee of some kind?"

NO! This is a free event!

(That being said, it's also a fundraiser, so please bring your gold coins and your goodwill.)

"Are there prizes?"

Hell yeah, there's prizes!

This year, we partnered up with other small businesses in Melbourne to bring you some excellent goodies.

The Mad Cow Project
The Awakening Space
Stella Crystal Designs
The Connoisseur Cabaret

So come along and hear what we have coming up! Come meet fellow creatives, mingle, and get involved! Enjoy the trivia, bid in an auction worth thousands of dollars, or just grab a drink and chat with fellow theatre lovers! All are welcome at The Knack's biggest social night of the year!

It would be great to see you there!

WHATNOT

DIFFERENT RHYTHMS

(cont'd) trying not to mix up my lines between the roles! The difference between the two casts also personally cemented the universality of the topic at hand.

Relationships are messy and even when people with very similar experiences (or the same script) react to a situation differently, that difference is something that shines through to me. It made me reflect on my own past relationships and how seeing an old love would affect me, which I brought to Dylan. The personality this show allowed through these separate versions being worked on concurrently is a style I would love to work on in the future.

GET CREATIVE

Do you have a creative piece that you'd like to share? Essay, comic, poem or art that reflects the spirit of individuality? Use the subject header "Getting Creative with The Knack" and send it to theknacktheatre@gmail.com and we might put it in our next issue!

All artists with work shown in the Knackzine receive a nominal payment.

SUBMIT TO US

Do you have a play that you'd like feedback on? We can do that. Check it out:

ROUNDTABLE READS

AU\$50

The Knack Theatre will cast and produce a live table read of your script, and will host a roundtable discussion afterward with industry professionals. Click [HERE](#) for more info and some fine print.

SCRIPT NOTES

AU\$25

Get general feedback on your script in regard to story, character, plot, themes, and dialogue with one of The Knack's experienced writers.

DEVELOPMENT SESSION

AU\$35/HR

Get a one-on-one session to discuss your work and ways to improve it with one of The Knack's writers.

SCRIPT COVERAGE

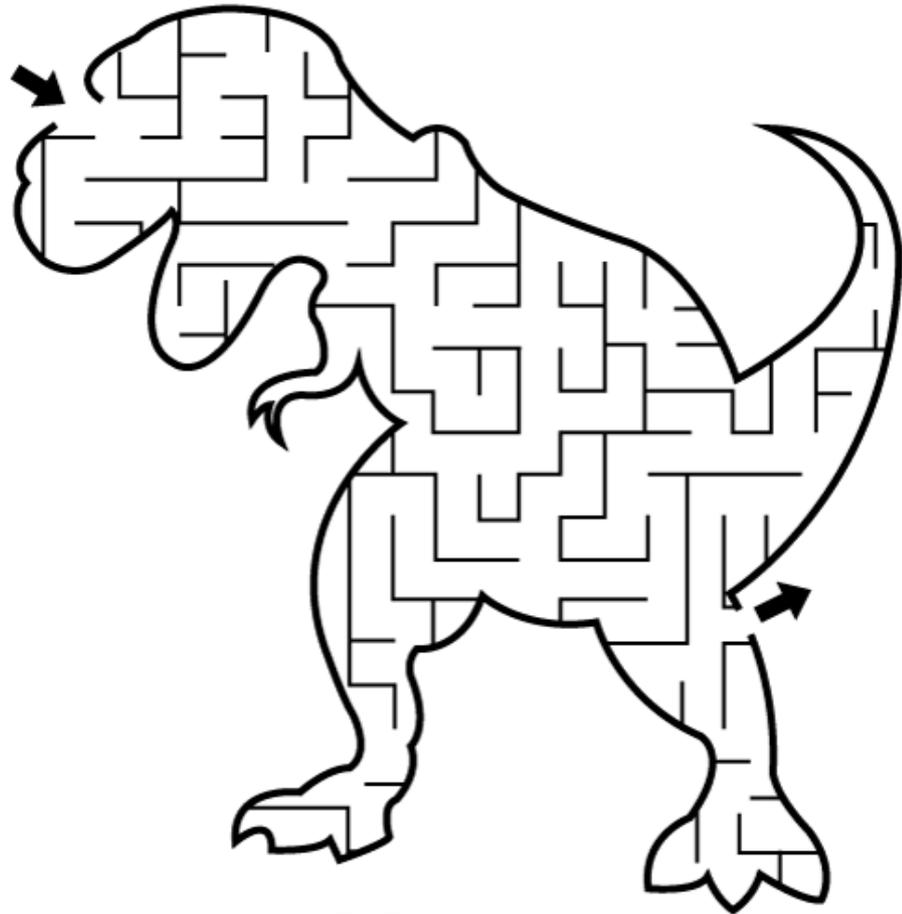
AU\$55

Get detailed feedback on your script based on structure, characterisation, dialogue, and style.

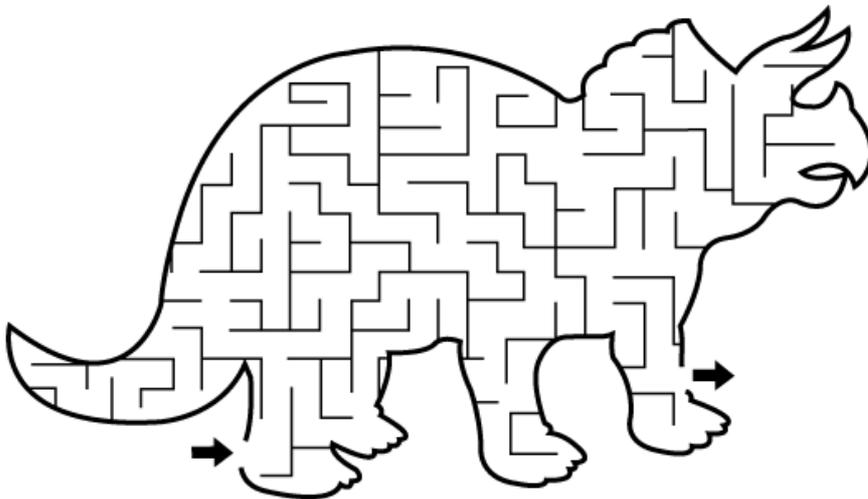
Hit us up at theknacktheatre@gmail.com and let us know how we can help!

FUN PAGE

Tyrannosaurus Rex Maze



Triceratops Maze



"To me, punk is about being an individual and going against the grain and standing up and saying 'This is who I am.'"

~ Joey Ramone



**THEKNACKTHEATRE.COM
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