



KNACKZINE

VOL. 01 ISSUE 01 JANUARY 2022

**WHAT EVEN IS
THE KNACK?
AND WHY
SHOULD WE
CARE?**

Welcome to the 1st issue of this amazing theatre group's
actual, 100% free, hands-on, tangible quarterly 'zine!

**PRODUCING
POE**

**PROFILE:
DIMI VOLCON**

**ORIGIN OF
THE KNACK**

WHAT'S WHERE

Notes from The Knack.....	2
What's Happening.....	3
Artist Profile.....	4
Friends of the Knack.....	5
Origin of The Knack.....	6
Producing Poe.....	7

CONTRIBUTORS

Thomas Gregory
Steven T. Boltz
Bianca Stapleton
Dmitry Volcon

SUBMIT TO US!

Got something creative that you'd like to share? Maybe it's a short story, essay, comic, poem, art, etc.

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!

FREE TIX!

*Enter at theknacktheatre.com.au/contest for your chance to win 2 free tickets to the next Knack production!

NOTES FROM THE KNACK

The Knack is a new Melbourne-based theatre company that plans to act as a bridge between emerging artists and the performing arts industry.

Why you should care is that ***The Knack is a new Melbourne-based theatre company that plans to act as a bridge between emerging artists and the performing arts industry!***

Founded by writers Lourdes Zamanillo and Steven T. Boltz, The Knack is made up of actors, directors, producers, writers, and people all across the theatre arts talent spectrum. This panel of consulting producers ensures The Knack has a solid talent foundation and a diverse skillset to pull from.

WHAT'S HAPPENING

KNACK-WISE

Lenore - A Tale of Mournful and Neverending Remembrance

by Steven T. Boltz and Amy Hollow

21 February - 6 March, Cracked Actors Theatre (CAT)

Constellations

by Nick Payne

4-9 June, The Butterfly Club

ELSE-WISE

Unplug

by James Robertson

22 January, Cracked Actors Theatre (CAT)

4:48 Psychosis

By Sarah Kane

25-29 January, The MC Showroom

Grace

By Katy Warner

5-27 February, Red Stitch Actors Theatre

Close Encounters of the Murderous Kind

Devised by Sabina Gerardi, Kaine Hansen and Clare Taylor.

14-19 February, Butterfly Club

I'm a Raindrop, Get Me Outta Here!

by SpudPuppy Productions

26-27 February, Star Theatres, Adelaide

ARTIST PROFILE

DMITRY VOLCON



Dimi Volcon is a graduate of The Russian State Academic Drama Theatre, one of the oldest theatres schools in the world.

He is a laureate of European festivals, and a double holder of the prestigious Golden Mask Award. In addition, he has performed as a leading actor and educator at ART&SHOCK Theatre in Kazakhstan, which is one of the leading etheatre companies in Central Asia and has allowed Dimi to tour to Europe, Russia, and Central Asia.

WHAT DOES PUNK MEAN TO YOU?

Today's art scene has forgotten its main aim, the purpose of being responsible for shaping people's souls and thinking. Theatre as an art should serve as a mirror of current reality so that people can see themselves and reflect upon it. However, what I see now in many local and online overseas shows is that artists employ theatre as a means of personal ego expression.

Whenever I see a joke for the sake of a joke form the stage or the use of modern clothes in a classic play with no further

meaning behind it, I wonder: "What did you want to say with it? How this message shows the relevance of the play for today's problems?"

I see actors concentrating on form or practicing specific accent of English, but they miss out on the main goal -- remembering why they are saying it! I don't think that I'm associated with the counter culture but, simultaneously, of course, I would like to be a revolutionary in art and do something new.

WHAT MAKES YOU ANGRY?

I do not like it when people judge others based on their culture or national identity. Sometimes they think their own culture is the richest in the world and other cultures or nations are inferior to theirs.

But most of all I do not like people who don't read books from world literature. How can they elevate the culture without developing their own imagination and associative thinking?

WHAT PERFORMANCE FROM THE PAST WOULD YOU LIKE TO HAVE BEEN A PART OF?

I would really like to play Caligula written by Albert Camus and directed by Yuri Butusov.

What makes me most curious about the theatre is human nature. And for the role of Caligula, I always wanted to know how the person changes when she or he has a lot of money, fame, and power.

WHERE DO YOU SEE THEATRE HEADING IN THE FUTURE?

It seems to me that the future of theatre and the creation of new forms comes from developing countries with poor economies or difficult political or social situations. They have something to say through the language of the theatre, they have more eclecticism, theatre for them is a way of purifying the soul and

expressing their acute pain and concerns.

WHICH OF YOUR OWN CURRENT PROJECTS ARE YOU MOST EXCITED ABOUT?

I am currently working on two plays by Ivan Vyrypaev. I love Vyrypaev's plays because they never say the setting. It could be in Europe, Asia, or America.

The play makes us understand that relationship problems are the same everywhere, and this can happen to anyone in any country. We are multinational but we all have the same human nature, never mind the language, culture, or accent.

FRIENDS OF THE KNACK



The Butterfly Club

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ORIGIN OF THE KNACK

BY BIANCA STAPLETON

“Essentially,” says co-founder Steven T. Boltz, “The Knack is a theatre group for people who have found it difficult to get their work seen. We want to work with people who aren’t at the height of their abilities and help them develop, help them get there, to provide a way for people to get exposure, hopefully earlier in their careers.”

“The Knack ethos is very much punk rock,” Steve says. “That DIY attitude of ‘Just get up and do your thing’. It doesn’t matter if you can play well, just get up and play. If it works it works, and, more importantly, you learn as you go.”

The concept came about when Steve and co-founder Lourdes Zemanillo learned that they each had plays that they were having trouble getting in front of people.

“Lourdes has an entrepreneurial spirit,” says Steve, “so I suggested that she should start her own theatre company. I started kicking ideas around with her and suddenly it became ‘we’ instead of ‘she’ so that’s how I got in as well.”

Though headed by Steve and Lourdes, The Knack also includes a group of professional

theatre types that they call the Brainstrust – which includes producers, directors, actors, and even a magician – that acts as a consulting body. The Brainstrust meets monthly to discuss the feasibility of proposed works.

“The Brainstrust helps answer the question ‘Are we able to do this?’ They assess feasibility.”

“We’re planning three shows a year, two of those will be original works by local playwrights, and then we’re also looking for emerging directors to take that work on, emerging producers, people who can’t get that experience because they don’t have the experience”.

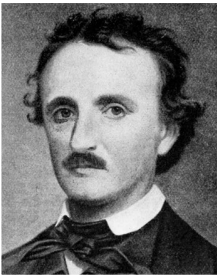
The Knack has a full season ahead in 2022 but are looking for their next big original work for 2023.

Does The Knack sound like your kind of people? Do you have a play you’d like to see them stage? Get in touch by visiting their website (theknacktheatre.com) or find them on Facebook.

PRODUCING POE

BY THOMAS GREGORY

Edgar Allan Poe is an American institution. He is considered the first American writer to be able to make a living off his work (however basic such a living was), but was mostly unrecognised until he published "The Raven". All the works we now consider great received little attention, and less praise, when they were first released. But that poem, oh that poem, it changed everything.



Today, younger audiences may only know the poem from an episode of *The Simpsons*, but even they recognise the haunted protagonist, and their feeling of loss.

For "The Raven", with its metre and rhyme ripped from the great Elizabeth Barrett Browning, and its content so dark and full of remorse, captured the attention of not only a nation, but the world. While it received derision from Yeats and Emerson, but praise from Browning, Simms and Fuller, the need of such people to discuss it was an indication of its success. Within a few years it was reprinted with illustrations from Tenniel and Manet. Its success

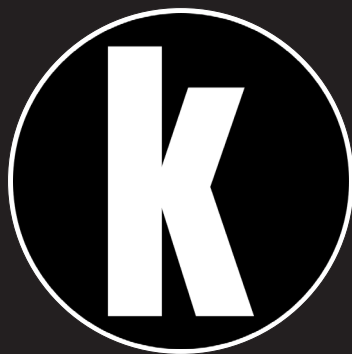
meant financial success in the reprints of Poe's earlier works.

And Poe became a household name. Now, one of the most influential writers in the English language, he has been cited as the inspiration for works as far flung as Nabakov's "Lolita" and the inspiration for works as far flung as Nabakov's "Lolita" and Ravel's "Bolero", and his works have been adapted dozens of times onto stage and film.

It is in the works of Roger Corman, "The Pope of Pop Cinema" that we find the bleak, gothic images our minds turn to when we think of Poe. His "House of Usher", starring Vincent Price, is considered one of the greatest celebrations of Poe's work to date, and was soon followed by seven other films including "The Pit and the Pendulum", "The Masque of the Red Death", and, of course, "The Raven".

While Corman's film uses the poem as a stepping-off point for a comedy horror, and perhaps offends some in its light treatment of the masterpiece, it does serve to show how the dark pockets of the soul can be offered up as entertainment to be enjoyed.

*"PLAY BEFORE YOU GET GOOD,
BECAUSE BY THE TIME YOU GET
GOOD, YOU'RE TOO OLD TO PLAY."
JOEY RAMONE*



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