



THE NATURE OF WHY

VISUAL STORY

01 - 02 MARCH 2024, THEATRE ROYAL PLYMOUTH

ABOUT

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The Nature of Why is a performance with live orchestral music and contemporary dance. It is a joyous immersive experience bringing audiences and performers closer together. This piece takes inspiration from the theoretical physicist Richard Feynman, and his search for meaning in the world around us. This was the starting point for the creation of the music and movement.


WHO:

The piece is created by Paraorchestra – a groundbreaking ensemble of world-class musicians with and without disabilities – in collaboration with Goldfrapp's Will Gregory composing, choreographed by the award-winning movement director Caroline Bowditch, conducted by Charles Hazlewood, with direction by Caroline Bowditch and Charles Hazlewood.

It is performed by dancers and musicians.

LENGTH:

The performance lasts around 1 hour.



ABOUT

How to use this visual guide:

You can read through the guide before the performance so that you know what to expect if you would like to, and / or you can use it to follow along with the performance.

The show has an introduction and then 9 sections:

1. Hocketing
2. Bums on the ground
3. Oppositions
4. Staccato
5. Strings
6. F G Ab
7. Pizzicato base
8. Listening through the skin
9. Heartbeat

In this guide we will go through each section and give music, movement and lighting descriptions, with symbols to help you know what to expect:



Captions



Sound through speakers



Signed text



Music from instruments




Dancing



Lighting

ABOUT

Throughout the whole experience:

- The audience will be on the stage. You can stand or sit wherever you like on the stage.
 - You are encouraged to move around. Be aware of others moving around you.
 - You are welcome to make noise, to stim, use ear defenders, to do whatever you need to do in order to be present - it is all allowed.
 - You are welcome to move to the outer edges of the space or be right in the middle of it.
 - If you feel that you would like to leave the room you can, and are welcome to return at any time.
 - The dancers and musicians will move around the stage and be amongst the audience. Sometimes they might be close to you - you are welcome to stay close, or move further away.
 - Sometimes the musicians dance and the dancers play instruments.
 - There is no linear narrative/story to the piece, we just want you to experience it, be present and have a good time.
 - Every audience member will experience their own version of the show and see different things and secret moments. You can choose to watch/follow one performer, or let them move around you. You are invited to choose your own adventure.
 - There is no right or wrong way to experience the show.
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THE SHOW BEGINS



There will be an introduction to the performance given to the audience.

You will be guided into the theatre space.

There will be theatre lights on in the space but it will be quite dark.

The lighting will be mostly blue with some festoon light bulbs above the audience.

There will be some haze that you might notice floating in the air in the space - this looks like mist, and is not harmful at all.

You will see various musicians, instruments and the conductor in different areas of the stage.

You can move to wherever you would like to in the space.

The performance begins with a piece of text titled 'Magnets'

HOCKETING

Length: 8 minutes



Repetitive elements, rhythms built with voices around the audience. The music becomes fragmented and chaotic



Dancers use the idea of their heads being like a cooking pan filled with oil, and like they have a ping pong ball inside their rib cages. The dancers are in groups of three, exploring *rising* and *falling*



Low level lighting in blue, the festoon lights are



The section ends with a video of Richard Feynman's voice reading some text titled, 'Why'



BUMS ON THE GROUND

Length: 5 minutes



Begins slow with duets between different instruments and voices. Sections interrupt this and are **loud** and **fast**, which builds to a crescendo



Dancers and musician sit on the floor and explore these movement ideas: *Expanding, floating, turning*



Spot lights to highlight the musicians, overall lighting is low level and blue



The section ends with a video of Richard Feynman's voice reading some text titled, 'Another Planet.'



OPPOSITIONS

Length: 5 minutes



Music and movement both explore combinations of opposites, including:



*Moving up and down, forwards and backwards
Push and pull
Float and drop
Fold and unfold*



The lighting remains low level and dark



The section ends with a video of Richard Feynman's voice reading some text titled, 'Why is ice slippery?'



STACCATO

Length: 4 minutes



Short and sharp rhythms.
Some music and singing here is **loud** and **sudden**.



Dancers move on individual counts to start using different parts of the body. They start to interact with the audience.

They might *make eye contact* or *stop beside you*. They are sensitive to those who do not want to interact and will respect this. If you'd like to interact back you can.



The lighting is brighter here, with warm pink and orange



The section ends with a video of Richard Feynman's voice reading some text titled, 'ice expands'



STRINGS

Length: 7.5 minutes



You'll hear from the string instruments here 5 minutes in there are some **loud** drums and cymbals



Dancers and musicians are connected by hands, they explore the idea of *engulfing* and *escaping*. They start to explore *coiling* and *uncoiling* as they move around the space, they are connected and might connect with the audience too. You are welcome to join



The lighting is low level and blue



The section ends with a video of Richard Feynman's voice reading some text titled, 'Gravity.'



F G Ab

Length: 7 minutes



Fast rhythmic music, mostly percussion. Voices and horns are added, the pace and volume builds.



The dancers will be seen moving slowly down the stairs in the seating area of the theatre. They lift one another.

The musicians join them and make a line with their bodies.



The lighting on the stage is low, there is a bright beam of light on the dancers moving down the stairs



The section ends with a video of Richard Feynman's voice reading some text titled, 'Force.'



PIZZICATO BASE

Length: 6.5 minutes



Slow and sustained music, which builds in volume and layers



The dancers are thinking about *spirals* and *rotation*. Sometimes they make spiral shapes with their bodies. Sometimes they are in unison with one another.



The central area of the stage is brightly lit, the outer edge of the stage is darker



The section ends with a video of Richard Feynman's voice reading some text titled, 'Repulsion.'



LISTENING THROUGH SKIN

Length: 5 minutes



The Harp is playing alone at the start of this section, then the other instruments join. The music builds to a loud and emotive crescendo 3 minutes in.



The dancers and musicians move through the space in groups of three, they have their eyes closed.

Sometimes they are still, sometimes they might make contact with the audience.

The performers are trying to meet up with one another



Quite dark to begin with, the stage gets brighter

HEARTBEAT

Length: 4.5 minutes



Rhythmic and uplifting music which builds gradually in pace and volume. The music stops suddenly at the end.



The dancers move slowly into spaces as the music builds. They will start to groove and then invite everyone in the audience to join them for a dance.



The stage is warmly lit with red, pink and blue lights. The festoon lights will go on and off quite quickly in different places in the space. The lights gradually pulse and get brighter

It's nearly the end of the show now. When the music stops there's a few moments of silence, and then the show has finished.

The audience might clap and cheer, this might be **loud**.
You will then be able to leave the space whenever you are ready.
There is no rush.