

## A Final Lecture Note

Primordialymn is a term I use to replace the conventional use of Prologue in my upcoming novel *Blue Light 'Til Dawn*. It is a marriage of two words: primordial and hymn. The notion of a primordialymn moment is an expressive term that gives creative agency to the conscious spirit that equally mourns the struggle for black origination prompted by the importation of black bodies via the Transatlantic Middle Passage while equally celebrating the contributions of invaluable ancestors who selflessly struggled to bring black Americans back to their original place of being. Beah Richards was among many artists/activists who positioned themselves as progenitors of this sankofa-esque investigation of the black human condition. All of my adult life, I have been imbued by the tenacious spirit of my elder, griot and forever present Beah Richards, a Mississippi native. Because she said something. Something that mattered. Something that spoke to my being. To the core of my existence in the earthly realm. She compelled me to ponder the primordial space from which my original existence had sprung. To investigate it. To contemplate it. To always remember to remember that I am perfect, in a complete state of being, not yet realized.

For me history must engage with the present. I have been privileged to travail the sacred crossing into the intimate domain of a classroom environment. This wondrous opportunity has allowed me to critically engage with my students as we collectively negotiate and contemplate the history of African Americans who have achieved remarkable feats in the arts. My pedagogy begins with African myth. Questions of origination, primacy and indigenous ritual expressions is where my students and I begin to explore the very nature of being as it relates to African and African American performance. From the Dogon Tribe situated in Mali, West Africa to the Yoruba people geographically located in Southwestern Nigeria, Benin, Africa; the conversation of African American Theatre History begins with the oral and ritual traditions that sprung out of specific regions and sub-regions within the enormous continent of Africa.

The energy of African American Theatre History from Brown's African Grove to Ward's Negro Ensemble Company echoes the creative reverberations of black expressivity which has been explicitly synthesized by the omnipotent force contained in these innumerable ancient traditions.



*Darius Omar Williams*

**\*Dandaluka Vanga\***

African American Theatre History Lecturer  
The Ohio State University

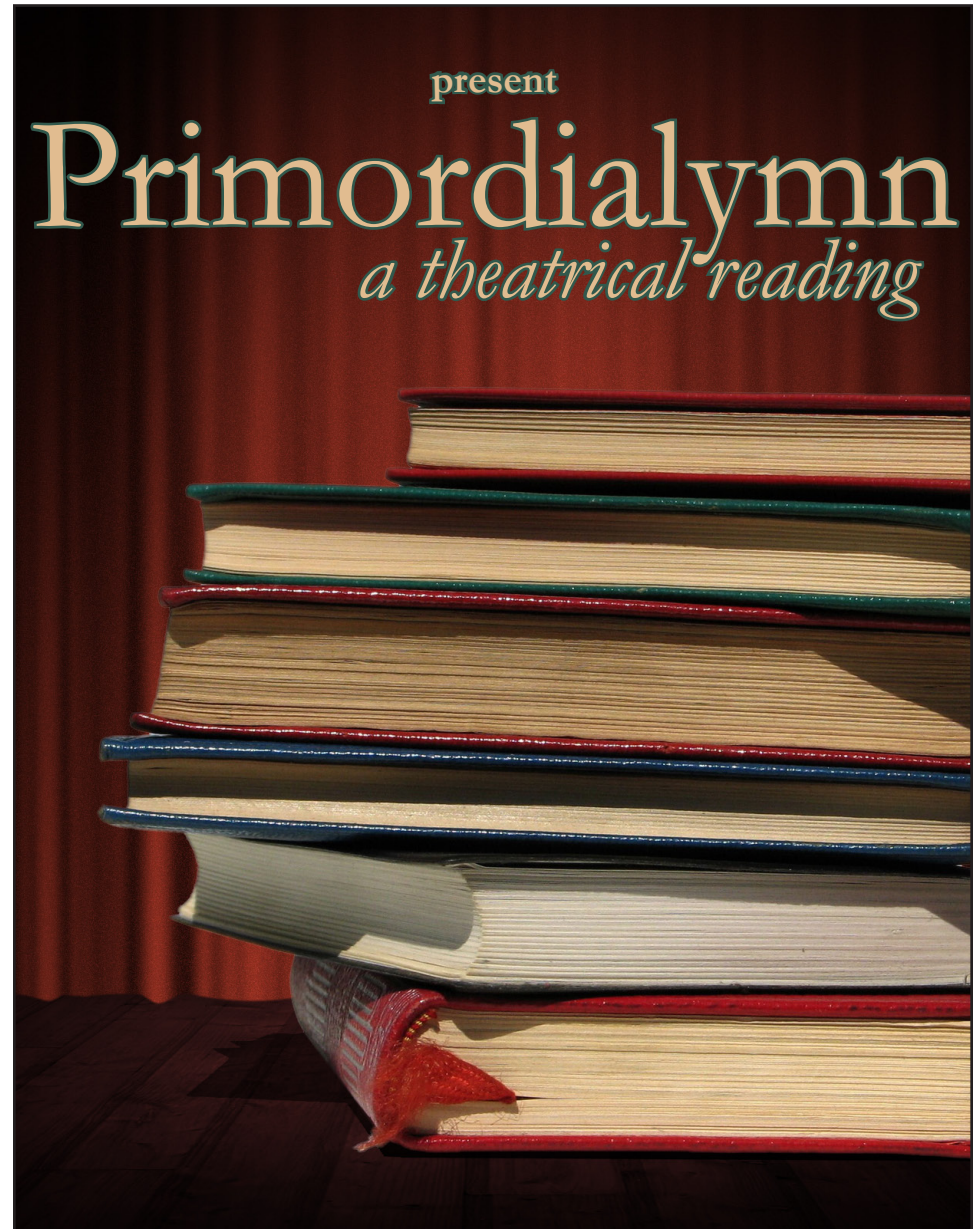
\*My self-appointed Xhosa name from the Bantu language of Southeast south Africa:  
Dandaluka (to call or cry out)  
Vanga (to mingle well)

# PROGRAM

Darius Omar Williams  
and the Theatre 362.02 class

present

## Primordialymn *a theatrical reading*



# Synopsis

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## Primordialymn *a theatrical reading*

A collection of readings from some of the great plays of African-American history.



Directed by Darius Omar Willaims  
Performances by Theatre 362.02 Class, Fall '11  
at The Ohio State University

## Cast and Crew

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Andrew Anderson	Andrew Kastner ( <i>Stage Mgr.</i> )
Briana Anderson	Zainab Kothari
Briana Andrews	Brian Lenahan ( <i>Sound Tech.</i> )
Allison Beverly	Zejun Lin
Jessica Caldwell	Tyler Murphy
Christina Carper	Drew Murray
Wing Choi Cheng	Ronny Oppong
Zoara Christman	Graham Russell
Jaclyn Curran	Briana Smoot
John Flesher	Adeola Solaru
Jordan Fulton	Cory Spencer
Lingzi Gao	Sarah Swager
Peyton Gertner	Tracey Tytko
Natalie Goodwin	Ramara Walker
Lauren Granberg	Alvian Williams
Natalia Hagan ( <i>Solo Dancer</i> )	Darius Omar Willaims
Wayland Hinds	

♪ *Catch the Fire* . . . . . Sonia Sanchez

♪ *Sankofa*. . . . . Cassandra Wilson

### STAGED READINGS

*Git on Board*. . . . . George C. Wolfe

*A Raisin in the Sun: Asagai and Beneatha*. . . . . Lorraine Hansberry

*A Raisin in the Sun: Mr. Lindner*. . . . . Lorraine Hansberry

♪ *Dream Variations* . . . . . Sweet Honey in the Rock

### STAGED READINGS

*Symbiosis*. . . . . George C. Wolfe

*For My People* . . . . . Margaret Walker

*The Dutchman and the Slave* . . . . . Amiri Baraka

*For Colored Girls*. . . . . Ntozake Shange

♪ *Do I Move You?*. . . . . Nina Simone

### BLUES POEMS

*Bernice Blues* . . . . . Wayland Hinds

*Thank You*. . . . . Natalie Goodwin

*My Desires*. . . . . Zainab Kothari

*On My Own* . . . . . Andrew Kastner

### STAGED READING

*Flight of the Purple Angel*. . . . . Darius Omar Willaims

♪ *Drinking of the Wine* . . . . . Sweet Honey in the Rock