THE EXCITEMENT OF DANCE, MUSIC, THEATRE AND STORYTELLING COMES TO YOU!

ROCHEL GARNER COLEMAN

I, Nat Love
Enclosed is a packet of information about the scheduled program. Please review all of the documents carefully, as they are the materials you will need to sponsor a successful program.

THE DAILY SCHEDULE

It is important that the daily schedule be maintained as specified on the confirmation document. If special circumstances occur once the project has begun, notify Music Center staff as soon as possible. Changes may be accommodated pending artist availability (which can be limited). We request that all participants be seated in the performance area and ready to begin at the scheduled times.

STUDENT SUPERVISION AT SCHOOL SITES

In accordance with California law, The Music Center requires that a classroom teacher be present with students at all times. It is expected that teachers will attend events with their class and actively participate in the learning experience.

YOUR FINANCIAL ARRANGEMENTS

About a week after the performance, you'll receive an invoice in the mail. You have 30 days to pay upon receipt of the invoice. We do ask that you wait until you receive the invoice before sending payment.

ARTIST INTRODUCTION & STAGING REQUIREMENTS

Please introduce the artist with the enclosed introduction. There is also specific information you will need to prepare for the arrival of each artist. Please give the tech sheet to the school personnel in charge of setting up the performance area well in advance of the scheduled dates. Be sure to have ready any equipment which may be required.

CURRICULUM CONNECTION FOR CLASSROOM TEACHERS

These pre- and post-event classroom activities are designed to enhance the understanding and enjoyment of the program. Please duplicate this preparation material and distribute to all teachers whose students will be attending the event to allow them to fully prepare the students.

PRESS RELEASE AND POSTER

A pre-made press release is available should you wish to publicize the event. A premade poster is also included so that your school community can be aware of the upcoming event.

We applaud your commitment to arts education and look forward to working with you.

If you have any questions, please don't hesitate to call us at 213-972-4310.
“I would like to introduce today's performance which is presented by the Music Center of Los Angeles County. Rochel Coleman is an actor and storyteller who is going to bring to life the story of Nat Love, also known as “Deadwood Dick.” Nat Love was a slave born in Tennessee who went out West at the age of 15 to seek freedom and opportunity. He became one of the most famous Black cowboys of his time. Please welcome Rochel Coleman in I, Nat Love: The Story of Deadwood Dick!

Feel free to encourage the adult members of your audience to share the experience on social media! Tag us on Facebook, Twitter, or Instagram at @MusicCenterLA and we might repost your photos!
TECHNICAL REQUIREMENTS

SPACE
- 10’ wide x 10’ deep minimum
- Portable stages must be sturdy and securely lashed

SURFACE
- Irregularities covered with tape
- Freshly mopped (not waxed)
- Extraneous clutter removed

EQUIPMENT
- Sound system & body microphone (If not available, artist will bring these items.)
  - Electrical outlet
  - Small table or child’s desk (about 3’ across) or a backless stool (to hold a saddle)
  - Glass or bottle of water
  - One piano bench

AUDIENCE SEATING
- Center or side aisles through the audience to the stage

ARRIVAL
- 35-40 minutes prior to the scheduled start time to prepare and set up

PARKING
- One space close to the venue for loading and unloading

ASSISTANCE
- Please have a school representative ready to welcome the performers and to stay and help as needed

START TIME
- Please prepare to start the program on time
- Students should be in the venue, seated and ready to begin at the listed times
ROCHEL GARNER COLEMAN—I, Nat Love: The Story of Deadwood Dick

ART FORM: Theatre
STYLE: Contemporary
CULTURE: African American

MEET THE ARTIST:

Roachel Garner Coleman is an actor, singer and storyteller whose career began at the age of nine. Singing professionally with the Berkshire Boys’ Choir, he distinguished himself as a soloist performing with Pablo Casals and the Boston Symphony at Tanglewood, Massachusetts. His first theatre experience was as a cast member in Leonard Bernstein’s “Mass,” a production which opened the John F. Kennedy Center for the Performing Arts in Washington, D.C. and later traveled to Lincoln Center in New York City. At Indiana University and Colorado College, Roachel studied music and theatre, continuing professional studies at Trinity Repertory Conservatory in Providence, R.I. A talented and charismatic performer, Roachel created the historical portrait of black cowboy Nat Love, as well as other theatre pieces portraying the African American cadets known as the Tuskegee Airmen and the slain civil rights champion, Dr. Martin Luther King, Jr.

PREPARING FOR THE EXPERIENCE:

Thousands of black men and women explored and settled the West as cowboys, hunters, trappers, mountain men, pony express riders, horse wranglers, cooks and trailblazers. Most were ex-slaves who had been freed after the Civil War and joined wagon trains, herded cattle, or just headed west for adventure. Nat Love was one such cowboy. He earned the name “Deadwood Dick” on July 4, 1876 by being the best cowboy in a competition which included roping, riding and shooting. The contest took place in Deadwood, South Dakota and the crowd there gave him his nickname. Nat was a bronco buster, sharpshooter and chief brand reader, a distinguished position for a cowboy. In his day, Nat was friends with the likes of Billy the Kid, Bat Masterson and the James Brothers. He was also adopted by more than one Indian tribe. When the railroad expanded across the western ranges, long cattle drives became unnecessary. Nat Love left the range for the railroad and became a Pullman porter, a good job for black men at the time. In 1907 he wrote his autobiography, “The Life and Times of Nat Love, Better Known in Cattley Country as “Deadwood Dick.” Due to the hardships endured under slavery, men like Nat Love were ready for the rough life taming the West. His accomplishments helped pave the way for cowboys like himself to rise to distinction. Another famous black cowboy of the time was Bill Pickett. Pickett was born in Texas and rode the ranges in South America, as well as in the United States. He became known as “The Dusky Demon.” He could catch a steer by its horns and make it fall to the ground by twisting its neck and biting into its upper lip. This is called bulldogging. Pickett is credited with inventing the technique which is still used in rodeo events today, but without the biting. In 1907, he signed a contract with the famous “101 Ranch Wild West Show” of Oklahoma and became internationally renowned for his rodeo performances. He appeared across the United States, Canada, Mexico and Argentina. In 1914, he performed for King George and Queen Mary of England. Retiring from the rodeo in 1916, he bought a ranch in Oklahoma where he lived until his death in 1932. In 1971 Bill Pickett became the first black cowboy admitted to the “Cowboy Hall of Fame.”

ABOUT THE PERFORMANCE:

I, Nat Love: The Story of Deadwood Dick is a one-man show which brings to life the story of a slave born in Tennessee who went West at the age of 15 to seek freedom and opportunity. Dressed in cowboy attire of the period, Roachel Coleman recreates this historical character in a series of stories based on Love’s autobiography. Nat Love was one of the most prominent and trusted cowboys of his era. His stories of roping, riding, bronco-busting and cattle driving illuminate the history of the western United States from a unique perspective. Throughout the performance, the audience has the opportunity to ask questions and converse with a man who became one of the legends of the old West.
DISCUSSION QUESTIONS:

• Prior to the performance, did you know that black cowboys played an important part in the old West?

• Discuss some of the challenges Nat Love faced during his lifetime. What hardships did he endure? What dangers did he encounter?

• Do you think working as a cowboy was a good job for Nat Love? Why? Were black cowboys treated the same as white cowboys?

• If you had lived in the same time period as Nat Love, would you have wanted to be a cowboy or cowgirl? What aspects of a cowboy/cowgirl’s life appeal to you? Describe them.

• How did the building of the railroads change life in the West? Are there still real cowboys working today?

FRAMEWORK FOCUS—MATHEMATICS:

Cowboy Nat drove a herd of cattle from near Phoenix, Arizona to Deadwood, South Dakota on a journey totaling 1,400 miles. The cattle drive took 60 days. How many miles per day did the cattle average? (Answer: between 23 - 24 miles per day)

On a drive, the cowboys rode their horses from the front of the line to the back, herding the cows along for a total of 80 miles per day. How many miles did the cowboys’ horses travel on the drive from near Phoenix, Arizona, to Deadwood, South Dakota? (Answer: 4,800 miles)

Nat Love began his travels on foot. When he left the plantation, Nat walked 12 miles to Nashville. From Nashville, he walked to Dodge City, Kansas. Use a map to calculate how many miles Nat walked between those two cities. (Answer: 1,300 miles) How many miles total did he cover on foot? (Answer: 1,312 miles)

ACTIVITIES TO ENHANCE THE EXPERIENCE:

• Review vocabulary terms related to cowboys, cattle drives and life in the old West: brand, cowpoke, rustler, bushwhacking, horn, spurs, chaps, lariat, tenderfoot, chuck wagon, prairie schooner, wrangler

• Study the role that buffalo soldiers played in the shaping of the American frontier. Buffalo soldiers belonged to black army units that served in the West and were commanded by white officers. They got their nickname from the Indians they fought who thought the soldiers’ bravery and curly hair reminded them of the mighty buffalo.

• Music was an important part of a cowboy’s life on the trail. Singing helped pass the time in the saddle during the day and helped calm the cattle in the herd at night. Cowboy songs are a special genre of American folk music. Listen to and learn some classic songs:

  “Whoopie Ti Yo, Git Along Little Doggies”

  “The Strawberry Roan”

  “Red River Valley”

  “Cielito Lindo”

  “The Old Chisolm Trail”

• The Cowboy’s Cryptic Alphabet was made up of letters, numbers and symbols used as brands for cattle. A brand identified cattle ownership, sometimes using a rancher’s name or alluding to an aspect of life on the range. Have students design their own brands, using authentic brands as inspiration.

LEGEND

VISUAL AND PERFORMING ARTS CONTENT STANDARD STRANDS

★ Artistic perception
● Creative expression
■ Historical & cultural context
◆ Aesthetic valuing
♦ Connections, Relations, Applications

SUGGESTED RESOURCES:

AND THE MUSIC CENTER ANNOUNCE
ROCHEL GARNER COLEMAN TO PERFORM ON ____________

and The Music Center today announced the upcoming Rochel Garner Coleman performance. As part of the school’s continuing efforts to enrich its curriculum and its students’ educational experience, the school will present a special performance of Rochel Garner Coleman. The performance is presented by The Music Center’s education department which provides many offerings including live performances, classroom workshops, scholarship and training programs, online arts curriculum, on-campus events and professional development.

Rochel Garner Coleman is an actor, singer and storyteller whose career began at the age of nine. Singing professionally with the Berkshire Boys’ Choir, he distinguished himself as a soloist performing with Pablo Casals and the Boston Symphony at Tanglewood, Massachusetts. His first theatre experience was as a cast member in Leonard Bernstein’s “Mass,” a production which opened the John F. Kennedy Center for the Performing Arts in Washington, D.C. and later traveled to Lincoln Center in New York City. At Indiana University and Colorado College, Rochel studied music and theatre, continuing professional studies at Trinity Repertory Conservatory in Providence, R.I. A talented and charismatic performer, Rochel created the historical portrait of black cowboy Nat Love, as well as other theatre pieces portraying the African American cadets known as the Tuskegee Airmen and the slain civil rights champion, Dr. Martin Luther King, Jr.

The Music Center on Tour is the premiere resource for high-quality performing arts performances in Los Angeles County. For more than 35 years, schools and communities have benefited from the program’s roster of diverse and compelling performing artists who serve as models of artistic excellence, inspire creative thinking and introduce young audiences to the world’s diverse cultural traditions. Music Center artists represent and celebrate the finest artistic contribution of the world’s cultures – from the colorful regional dances of Mexico and the exquisite music of the China, to the pulsating rhythms of Brazil and the golden harmonies of 20th century America.

Schools can choose from more than 70 performances in music, dance, theatre and storytelling from an internationally acclaimed roster of artists seen across the globe in films, theaters, concert halls, television shows and museums.

About The Music Center
As L.A.’s performing arts destination, The Music Center is L.A.’s home to the world’s greatest artistic programs and events. With four iconic theaters and four renowned resident companies – Center Theatre Group, the LA Master Chorale, the LA Opera and the LA Philharmonic – and recognized for its illustrious dance programming, Glorya Kaufman Presents Dance at The Music Center, The Music Center is a destination where audiences find inspiration in the very best of live performance, as well as nationally recognized arts education and participatory arts experiences. With The Music Center On Location, the non-profit performing arts organization brings events and activities to locations outside of its Downtown Los Angeles campus. The Music Center also programs and manages Grand Park, a 12-acre adjacent greenspace, with year-round free programming. For more information, visit musiccenter.org Follow The Music Center on Facebook, Twitter, and Instagram (@MusicCenterLA).

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For more information, please contact The Music Center at 213-972-3338. Members of the media are welcome to cover this performance. Please contact The Music Center prior to sending a reporter or photographer to the school.
THE MUSIC CENTER PRESENTS

ROCHEL GARNER COLEMAN

DATE: ______________________ TIME: ______________________

SCHOOL: ______________________

musiccenter.org/ontour
OTHER EDUCATION PROGRAMS

ARTS INTEGRATION PARTNERSHIPS
The Music Center’s teaching artists work in the classroom facilitating student learning and modeling effective instructional strategies for teachers. Essential skills and vocabulary in music, theater, dance, or visual art are connected to universal themes and integrated with other content areas.

PROFESSIONAL DEVELOPMENT
Our Professional Development targets arts integration strategies for K-12 teachers in dance, music, theatre, and visual arts. Teachers learn creative and effective approaches for integrating the arts into their content areas. Additionally, The Music Center offers the Summer Arts Studio for Educators. This program consists of events tailored for classroom teachers, arts teachers and educators.

STUDENT MATINEE PERFORMANCES
Each year Glorya Kaufman Presents Dance at The Music Center offers free student matinee dance performances. All performances include a teacher orientation session and curriculum guide for students.

THE BLUE RIBBON CHILDREN’S FESTIVAL
The Blue Ribbon Children’s Festival, designed specifically for fifth grade students, is an annual admission-free program at The Music Center. Students experience a live professional performance at a world-class performing arts center, then gather together to perform a short choreographed dance inspired by the production.

VERY SPECIAL ARTS FESTIVAL
The Very Special Arts Festival is an annual admission-free event celebrating the artistic achievements of students with disabilities and their mainstream peers. The festival features student and professional performances on two stages, visual and performing arts workshops, and a student art exhibit created around a central theme.

SPOTLIGHT
Much more than a competition, Spotlight is a scholarship and training program, which encourages personal and artistic growth, while exploring new possibilities in the arts.

ARTSOURCE®
The Music Center’s Artsource® curriculum is designed to bring the expressive world of the arts into classrooms. The materials are available online free of cost.

OTHER ON CAMPUS MUSIC CENTER OFFERINGS:
Glorya Kaufman Presents Dance at The Music Center, Dance Downtown, Symphonian Campus Tours, Grand Park

PROGRAM SUPPORT PROVIDED BY: