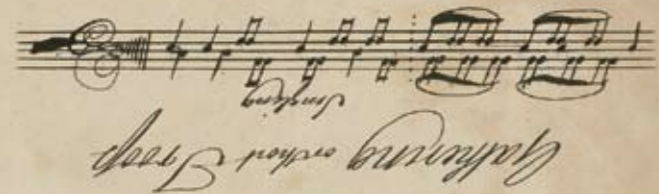


Tray Placed Here



Carl Byker—Producer, "Andrew Jackson: Good, Evil and the Presidency"

I hope you enjoy "The Atrocious Saint" by Christopher Hedge

He was a democratic autocrat, an urbane savage, an atrocious saint." Ignorant of the art of war. He was the most candid of men, and capable of the profoundest dissimulation. up, he wrote: "Andrew Jackson was a patriot and a traitor. He was the greatest of generals, and wholly forgot the evil Jackson did. Just before the Civil War, when his first biographer was trying to sum Jackson today, it's hard not to admire such consistent and ornery cussedness. But that doesn't mean we should have not shot Henry Clay or hanged John C. Calhoun." Given the slick politicians we're surrounded by When Jackson left office in 1836, he said, "After 8 years as President, I have only two regrets. That I wonderful Julian Smedley (violin) and Joseph Herbert (cello).

the frontier fiddles and the string quartets of Washington society, brought to life with the assistance of Party to help take on the Washington elite, and he warned that the rise of the corporation, if left unchecked, Andrew Jackson was the first man of humble origins to become President; he founded the Democratic wistful flute mixes with and eventually gives way to the driving pounding of Titos Sompas' drums.

been removed, Jackson and other Southerners brought in slaves to work the land they'd seized, giving birth pairing that Chris's real genius shows through. The film tells viewers that once the Native Americans had Then Chris brought in Congolese master drummer Titos Somba to join Nakai—and it's in that kind of by Miles Davis or John Coltrane.

spontaneous flute solo, that stands as a one-of-a-kind improvisation as inspired as anything ever played



flute player. Before Nakai recorded with Chris, he went to the ocean near Half Moon Bay, California and spoke to him about his ancestry and the spectrum of tribes and traditions that inform his music. From Navajo to Irish, Nakai represents what he calls "a nation of immigrants." Then he went into Chris' studio, and as images evoking the "Trail of Tears" played on the screen, he performed an original, entirely

To capture these epic events, Chris collaborated with R. Carlos Nakai, the foremost Native American flute player. Before Nakai recorded with Chris, he went to the ocean near Half Moon Bay, California and spoke to him about his ancestry and the spectrum of tribes and traditions that inform his music. From Navajo to Irish, Nakai represents what he calls "a nation of immigrants." Then he went into Chris' studio, and as images evoking the "Trail of Tears" played on the screen, he performed an original, entirely

Chris spent more than a year listening and composing and then reworking over and over an incredible array of songs, and when he was ready to record, he brought in some of the finest musicians in the world to play them—David Brewer on Irish instruments, Joe Weed (fiddle), Edward McClary playing Revolutionary War era field drums, and the incomparable David Grisman playing mandolin solo and

with his bluegrass band, the David Grisman Bluegrass Experience. One of my best experiences working on the film was getting to sit in on one of the sessions with Grisman and his band, and listen in awe as they ripped through the traditional "Eighth of January" and Chris's original "Tennessee." At the end of a breakneck version of "Richard's Stomp" (created for film editor Richard Kassebaum), Chad Manning smiled over his fiddle and said, "It's so incredible to actually be playing the roots music, the music that gave birth to what we play all the time."

However, Chris's daunting task was to create music that would address the American experience under Jackson from all perspectives, from Washington parlor society to the frontier, from African slaves working the plantations to the clash of white and Native American cultures. Jackson's stormy career affected them all.

During the war of 1812, Jackson led the U.S. army against Creek warriors at the Battle of Horseshoe Bend. The Creeks, allied with the British, believed they were making a last stand defending their way of life against an ever-expanding United States. And a last stand it was, as more Native Americans died that day than on any other day in the history of our country. Yet for Native Americans perhaps the greatest tragedy came with Jackson's political ascendancy and his signature policy of "Indian Removal," with the goal of removing to the far west Native Americans living east of the Mississippi River. The result was an almost endless series of heartbreaks for Native American tribes, including the Cherokee "Trail of Tears," which led to the deaths of more than 2000 Cherokees.

To get that mood and emotion right, Chris scoured old archives for sheet music and songs of the period, traveling across the country to meet with experts in the field. Chris didn't want to simply capture a few old songs for background music to our documentary; he wanted to compose music that would capture Jackson's time—a complex world of clashing cultures composed of Native Americans, frontiersmen and soldiers, merchants and farmers, politicians and slaves. Chris went deep into the Scotch/Irish roots music that Andrew Jackson's people and their contemporaries brought with them from the Old World. He followed those roots to the New World where they found expression in the fiddle-driven music and fife of Appalachia and the rest of frontier America.

There were a lot of challenges in making a film about Andrew Jackson, but the biggest was that it's almost impossible for modern Americans to really understand the hardscabble frontier life that shaped Jackson's life. The man in the heart, this "wild young man" also found time to begin a scandalous affair with a married woman, who some biographers think moved in with Jackson because she knew her abusive husband race led to a duel in which his opponent shot Jackson in the chest. Jackson then raised his gun and shot the man in the heart. In Nashville, Jackson raised racehorses, then bet huge sums on those horses in match races. One new lives, a journey that took him to a new settlement on the farthest edge of the frontier—Nashville, Tennessee.

In Nashville, Jackson raised racehorses, then bet huge sums on those horses in match races. One new lives, a journey that took him to a new settlement on the farthest edge of the frontier—Nashville, Tennessee. the North Carolina Bar, and a year later, he joined the first great wave of Americans to head west to start both brothers died, leaving him alone in the world. After reading law for three years he was admitted to fought in the most vicious battles of the Revolutionary War. Before he was fifteen, his father, mother and style, and "Old Hickory's" life fully justified the description. When he was just thirteen years old, Jackson "I was born for the storm." That's how Andrew Jackson described himself in his early

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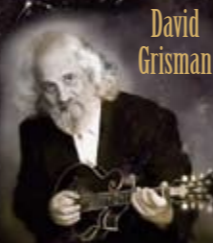
Top row—Julian Smedley, Edward McClary.
Middle row—Titos Sompas, Mitch Wilson, Carl Byker, Joe Weed.
Bottom row—David Brewer, Keith Little, Jim Nunally, Chad Manning, Samson Grisman, David Grisman, Julian Smedley, C. Hedge, Carl Byker.



PHOTO CREDITS
Color photos: Mitch Wilson. Black & white photo montage (in order listed above): Steven Gregory, Nick Hedge, Benjamin Tinker, Mitch Wilson, Joe Weed, Paul Schraub, James Frazier. Front cover: Public domain, Edward Anthony, 1844; Back cover: (D. Grisman) Tracy Grisman, (C.Hedge) Scott Clemens, (R.C. Nakai) John Running. Historical Jackson images: Courtesy of KCET. Archival drum notation: Courtesy of Susan Cifaldi. All rights reserved on all images.

Andrew Jackson ★ The Atrocious Saint CHRISTOPHER HEDGE

1. Andrew Jackson 3:00
2. Timeless—The Hermitage 2:23
3. Go to the Devil & Shake Yourself 2:27
4. Tennessee 2:50
5. Rachel's Adagio & Variaton 3:51
6. Territory 3:12
7. Frontier I 2:53
8. Horseshoe Bend 3:23
9. The Eighth of January 2:35
10. Richard's Stomp (for Richard Kassebaum) 1:34
11. Work Song 2:55
12. Timeless—The Riverboat 3:05
13. Trail of Tears 5:14
14. Frontier II 2:46
15. Off She Goes 2:21
16. The Atrocious Saint (for Eugene Borel) 3:48
17. Jackson's Requiem 3:11



David Grisman



Christopher Hedge



R. Carlos Nakai

For more information visit www.christopherhedge.com

David Grisman appears courtesy of Acoustic Disc www.acousticdisc.com.

R. Carlos Nakai appears courtesy of Canyon Records www.canyonrecords.com.

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Andrew Jackson ★ The Atrocious Saint CHRISTOPHER HEDGE

Andrew Jackson ★ The Atrocious Saint

CHRISTOPHER HEDGE

Featuring David Grisman & R. Carlos Nakai

Original Music from the PBS Feature Documentary
ANDREW JACKSON Good, Evil and the Presidency Produced by Carl Byker
Narrated by Martin Sheen

RECORDING

"The Atrocious Saint" was recorded and mixed at The Magic Shop between June 2006 and March 2008. Engineered by Benjamin Tinker and C. Hedge and assisted by Nicholas Hedge and Andre Zweers. The David Grisman Bluegrass Experience was recorded at Bay Records Recording Studios and engineered by Robert Shumaker with assistance from James Frazier.

Irish instruments were recorded at Highland Studios and engineered by Joe Weed. Additional recordings were on location at Westville, GA. The folk dancing (claps etc.) for "Andrew Jackson" were performed by brothers Stefan, Francis and Jacob Liedle.

Review, Remix and Sequencing assisted by Sharon Reese-Hedge
Mastered by Roger Nichols
Digipak Design by Scott Clemens with Sara Glaser

RESEARCH RESOURCES

David and Ginger Hildebrand, *The Colonial Music Institute*
Susan Cifaldi, Archivist, *Museum of Fife and Drum*
Robert V. Remini, *Historian of the U.S. House of Representatives*
John and Alan Lomax, *Musicologists*

SPECIAL THANKS

Carl Byker and Mitch Wilson, for creating the project
David Olney, for the instruments and years of Old Timey music
Clayton Gantz, for the loan of the Taylor 12 string "Angel"
Paul Horn, for your constant inspiration
Hazel Reese, for your support and love of American history
Blaise Noto, for your faith

Thanks to my family and friends for your support: Sharon, Brandi, Ryan and Nick, Celeste, Ma & Pa, Billy, Cathy and Frankie, Hazel Reese, Aileen Cain, Scott and Kathy Dewar, Chris Robinson, Randy and Beverly DeCuyper, Gary and Diane Bunce, Neil Young and LA Johnson, Will Mitchell, Mark Faulkner, Craig Miller, Dmitri Vietze, Kate McMahon, Charles Webster, Edward Hearn

SONG CREDITS

All songs composed by Christopher Hedge except:
"The Eight of January" (Traditional); "Go to the Devil and Shake Yourself" (Traditional); "Off She Goes" (Traditional); "Trail of Tears Suite" (R. Carlos Nakai & C. Hedge); "Horseshoe Bend" (R. Carlos Nakai); "Work Song" (Titos Sompas & C. Hedge)

Additional information about the film can be found on the PBS website for "Good, Evil and the Presidency" www.pbs.org/kcet/andrewjackson

For additional information, sheet music, new products and unreleased songs, visit www.christopherhedge.com

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LEGEND

BLEED
SAFETY
TRIMLINE
FOLD

C
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Back Cover

Front Cover