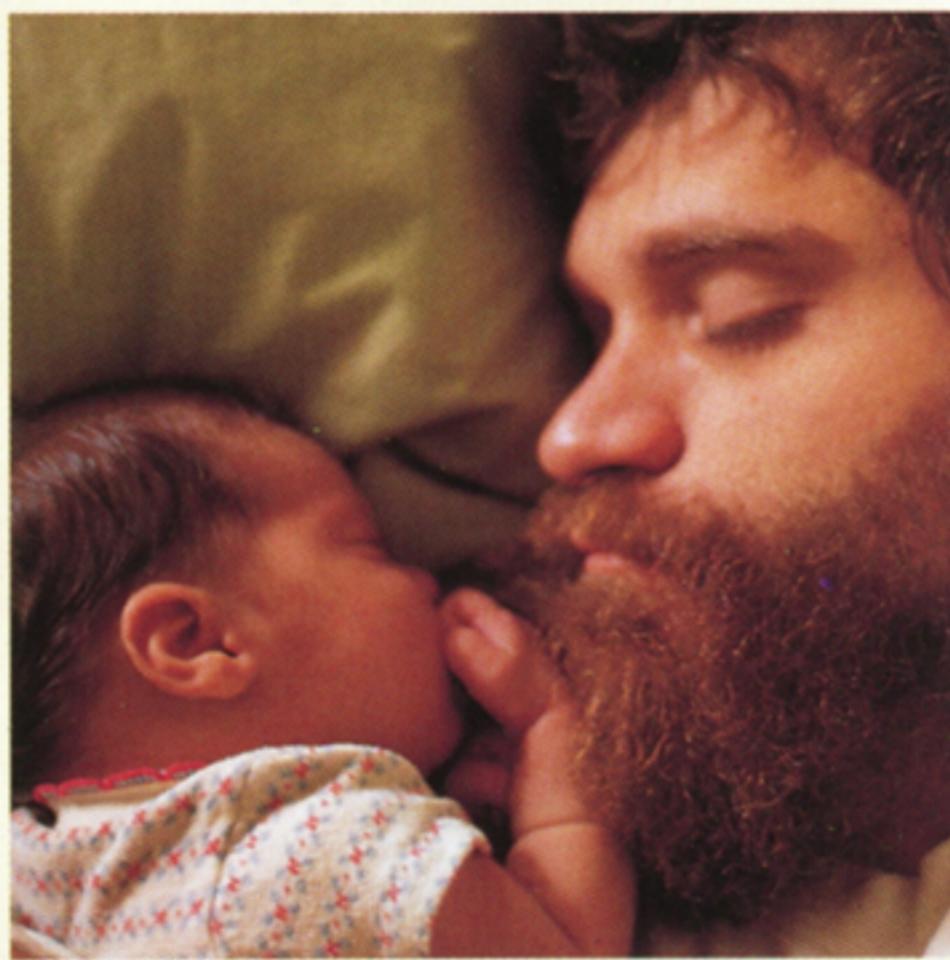


# Alison Krauss

## *Now That I've Found You*

A COLLECTION





## *Baby, Now That I've Found You* 3:49

### **Previously unreleased (1994)**

Written by John MacLeod & Tony Macaulay.  
Published by BMG Songs, Inc., ASCAP.

**Alison Krauss** lead vocal, fiddle & viola

**Ron Block** guitars & low tenor vocal

**Adam Steffey** mandolin & mandola

**Barry Bales** acoustic bass

**Dan Tyminski** baritone vocal

**Kenny Malone** conga

Recorded and mixed at Nightingale Studio,  
Nashville, TN.

Additional recording at Battery Studios,  
Nashville, TN.

Engineered by Gary Paczosa.

Assistant engineers: Ed Simonton &  
Jason Lehning.

Produced by Alison Krauss & Union Station.

## *Oh, Atlanta* 4:41

### **Previously unreleased (1994)**

Written by Mick Ralphs.

Published by BadCo Music, Inc., ASCAP.

**Alison Krauss** vocal & fiddle

**Ron Block** guitars

**Adam Steffey** mandolin

**Barry Bales** acoustic bass

**Harry Stinson** drums

Recorded at Nightingale Studio, Nashville,  
TN.

Additional recording and mixing at Battery  
Studios, Nashville, TN.

Engineered by Gary Paczosa.

Assistant engineer: Ed Simonton.

Produced by Alison Krauss & Union Station.

## *Broadway* 3:57

### **Previously unreleased (1994)**

Written by Sidney Cox and Suzanne Cox.

Published by Sidney Lawrence Music.,  
administered by Bug, BMI.

**Alison Krauss** lead vocal

**Ron Block** acoustic & electric guitars

**Adam Steffey** mandolin

**Barry Bales** electric bass

**Pete Wasner** piano

**Kenny Malone** drums

**Sidney Cox** low tenor vocal

**Suzanne Cox** baritone vocal

Recorded and mixed at Nightingale Studios,  
Nashville, TN.

Additional recording at Battery Studios,  
Nashville, TN.

Engineered by Gary Paczosa.

Assistant engineers: Ed Simonton &  
Jason Lehning.

Produced by Alison Krauss & Union Station.

## *Every Time You Say Goodbye* 3:13

From the album *Every Time You Say Goodbye* by Alison Krauss & Union Station. Rounder 0285 (1992)

Written by John Pennell.

Published by Solar Grass Music, BMI.

**Alison Krauss** lead and baritone vocal, fiddle

**Ron Block** low tenor vocal, banjo

**Barry Bales** acoustic bass

**Adam Steffey** mandolin

**Tim Stafford** guitar

Recorded at the Homeplace Studio, Suite 2000, Sound Shop B, Treasure Isle Recorders and Champagne Studio, Nashville, TN.

Recorded and mixed by Rich Adler.

Tracking engineer: Randy Best.

Produced by Alison Krauss & Union Station.



## *Tonight I'll Be Lonely Too* 3:25

From the album *I've Got That Old Feeling* by Alison Krauss. Rounder 0275 (1990)

Written by Sidney Cox.

Published by Sidney Lawrence Music., administered by Bug, BMI.

**Alison Krauss** lead vocal & fiddles

**Jeff White** guitar, low tenor vocal

**Jerry Douglas** Dobro

**Sam Bush** mandolin

**Glen Worf** bass

**Peter Wasner** piano

**Martin Parker** drums

**Suzanne Cox** baritone vocal

Recorded at Sound Shop A and Denny's Den, Nashville, TN.

Engineered and mixed by Bil VornDick.

Produced by Bil VornDick and Jerry Douglas.

## *Teardrops Will Kiss the Morning Dew*

3:38

From the album *Two Highways* by Alison Krauss & Union Station. Rounder 0265 (1989)

Written by Paul Craft.

Published by Rocky Top Music, BMI.

**Alison Krauss** lead vocal & fiddles

**Mike Harman** low tenor vocal

**Jeff White** guitar, baritone vocal

**John Pennell** bass  
**Jerry Douglas** Dobro  
**Brent Truitt** mandolin

Recorded at Nashville Sound Connection,  
Nashville, TN.  
Engineered by Bil VornDick.  
Produced by Bil VornDick.

**Russ Barenberg** guitars  
**Roy Huskey, Jr.** acoustic bass  
**Jerry Douglas** Dobro

Recorded at Cowboy Arms Hotel and  
Recording Spa, Nashville, TN.  
Engineered by Jim Rooney.  
Produced by Ken Irwin.

### *Sleep On* 2:23

From the album *Too Late To Cry* by Alison Krauss. Rounder 0235 (1987)  
Written by Nelson Mandrell.  
Published by Happy Valley Music, BMI.

**Alison Krauss** lead and tenor vocal  
**Sam Bush** mandolin



### *When God Dips His Pen of Love In My Heart* 4:25

From the album *Everybody's Reaching Out For Someone* by The Cox Family. Rounder 0297 (1993)

Written by Ralph Hill & Bobby Atkins.  
Published by Tompaul Music, BMI.

**Alison Krauss** lead vocal  
**Suzanne Cox** tenor vocal and lead line on chorus  
**Evelyn Cox** baritone vocal  
**Ron Block** guitar  
**Viktor Krauss** acoustic bass

Recorded at Suite 2000, Sound Shop B and Treasure Island Recorders, Nashville, TN.  
Recorded and mixed by Rich Adler.  
Additional engineering by Randy Best at Champagne Studios, Nashville, TN.  
Assistant engineer to Randy Best:  
Judy Trenary.  
Produced and arranged by Alison Krauss.

*I Will* 4:04

From the album *Within Reach* by Tony Furtado. Rounder 0290 (1992)

Written by John Lennon & Paul McCartney.  
Published by Maclen Music, BMI.

**Tony Furtado** banjo

**Alison Krauss** lead & harmony vocal

**Moondi Klein** harmony vocal

**Joe Craven** percussion

**Rob Ickes** Dobro

**Mike Marshall** guitar

**Tom Miller** percussion, steel drums

**Todd Phillips** bass

Recorded at Mobius Music, San Francisco, CA.  
Engineered by Oliver DiCicco and Jane Scolieri.  
Vocal overdubs engineered by Richard Adler at  
Suite 2000, Nashville, TN.  
Produced by Mike Marshall.

*I Don't Believe You've Met My Baby*

3:10

From the album *Slide Rule* by Jerry Douglas  
Sugar Hill 3797 (1992)

Written by Autry Inman.

Published by Tree Publishing, BMI.

**Alison Krauss** lead vocal

**Stuart Duncan** moon harp, fiddle

**Jerry Douglas** Weissenborn guitar

**Stuart Duncan & Mark Schatz** arco sections

**Scott Nygaard** guitar

**Mark Schatz** bass

**Adam Steffey** mandolin

**Craig Smith** banjo

Recorded at Music Row Audio, Nashville, TN.

Engineered by Bil VornDick.

Produced by Jerry Douglas.

Manufactured Under License From Sugar Hill  
Records, © 1992, from the record *Slide Rule* by  
Jerry Douglas.



## *In The Palm of Your Hand* 3:24

From the album *I Know Who Holds Tomorrow* by Alison Krauss & The Cox Family.  
Rounder Records 0307 (1994)

Written by Ron Block.

Published by Moonlight Canyon Publishing,  
BMI.

**Alison Krauss** lead vocal, fiddle & viola

**Barry Bales** acoustic bass

**Ron Block** guitars

**Rob Ickes** Dobro

**Kenny Malone** conga

**Suzanne Cox** baritone vocal

**Sidney Cox** low tenor vocal

Recorded at Nightingale Studio, Nashville, TN.

Engineered by Gary Paczosa.

Assistant engineer: Ed Simonton.

Produced and arranged by Alison Krauss.

**Dan Tyminski** acoustic guitar & baritone

vocal

**Adam Steffey** mandolin

**Barry Bales** electric bass

**Pete Wasner** piano

**Larry Atamanuik** drums

Recorded and mixed at Nightingale Studio,  
Nashville, TN.

Recorded and mixed by Gary Paczosa.

Assistant Engineer: Ed Simonton.

Arranged by Alison Krauss & Union Station.

Produced by Randy Scruggs.

Master recording for "When You Say Nothing  
At All" provided by BNA Entertainment.

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## *When You Say Nothing At All* 4:21

Performed by Alison Krauss & Union Station

From *Keith Whitley: A Tribute Album* BNA

Records 07863 (1994)

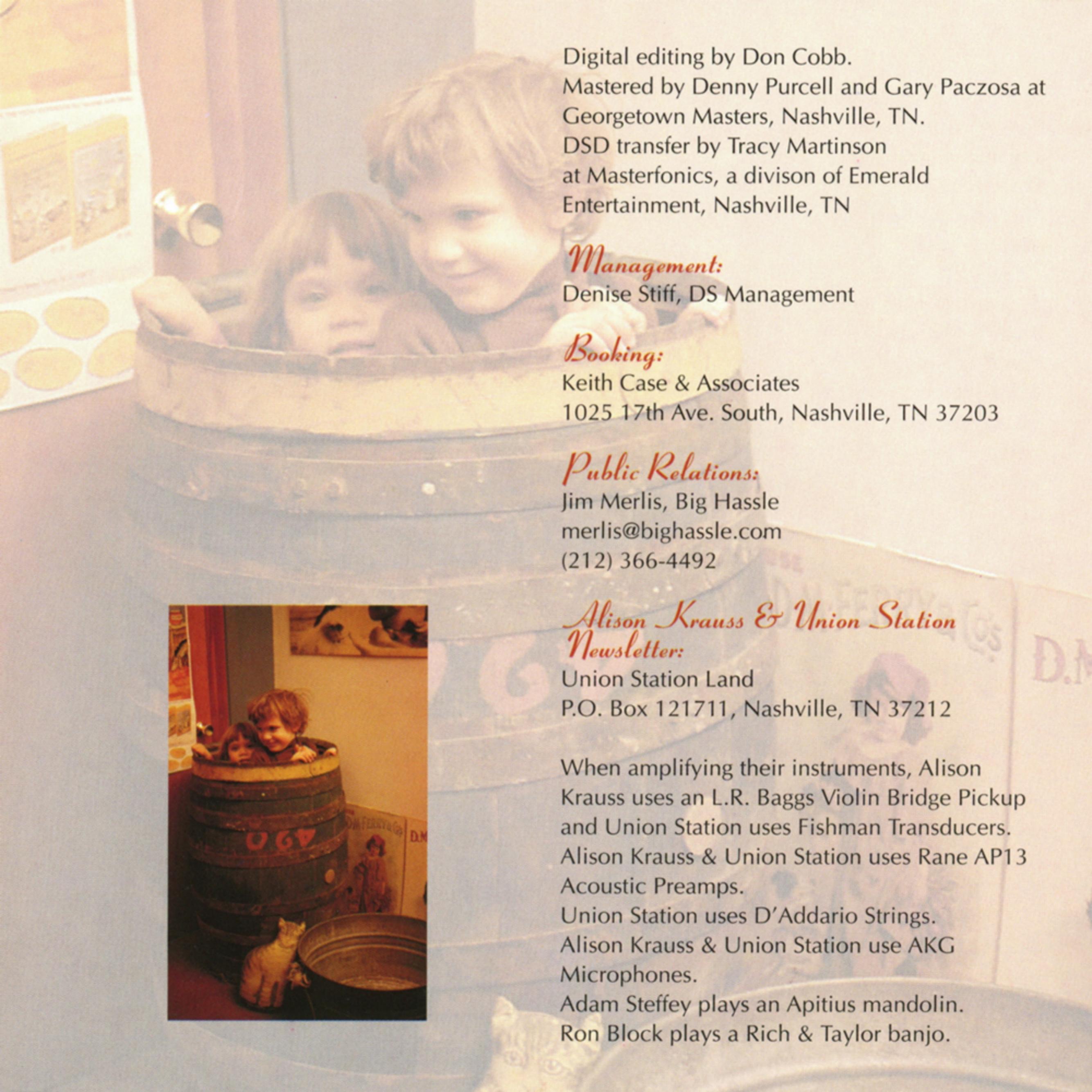
Written by Don Schlitz and Paul Overstreet.

Published by MCA Music, Inc.-Don Schlitz  
Music, ASCAP, and Scarlet Moon, BMI.

**Alison Krauss** lead vocal and violas

**Ron Block** acoustic & electric guitar, low tenor  
vocal





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Mastered by Denny Purcell and Gary Paczosa at  
Georgetown Masters, Nashville, TN.  
DSD transfer by Tracy Martinson  
at Masterfonics, a division of Emerald  
Entertainment, Nashville, TN

*Management:*  
Denise Stiff, DS Management

*Booking:*  
Keith Case & Associates  
1025 17th Ave. South, Nashville, TN 37203

*Public Relations:*  
Jim Merlis, Big Hassle  
merlis@bighassle.com  
(212) 366-4492

*Alison Krauss & Union Station  
Newsletter:*  
Union Station Land  
P.O. Box 121711, Nashville, TN 37212



When amplifying their instruments, Alison Krauss uses an L.R. Baggs Violin Bridge Pickup and Union Station uses Fishman Transducers. Alison Krauss & Union Station uses Rane AP13 Acoustic Preamps.

Union Station uses D'Addario Strings. Alison Krauss & Union Station use AKG Microphones.

Adam Steffey plays an Apitius mandolin. Ron Block plays a Rich & Taylor banjo.

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courtesy of Fred & Louise Krauss.

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Notes by Jim Macnie.





For the last few years in Nashville, the up-escalator has been rolling non-stop. On it ride talents both marvelous and mediocre, each looking to disembark at a higher level, where men's hats, women's boots, or whatever accoutrements necessary to sustain the ride are displayed. Alison Krauss, a bandleader who has been a professional musician longer than several of the country stars currently dominating the charts, lives in Nashville. She's wary of standardized fashions and hasty ascendance. Chances to rise have cropped up time and again in her unique career, but the deals she steadily unearths in the basement are the bargains for which smart shoppers are ever grateful. The singer, a vet at 23, is a little old fashioned. With a bundle of valuables in her arms, she'd rather take the stairs.

Krauss plays bluegrass the way she hears it: sometimes ancient, sometimes modern, always fresh. A virtuoso fiddler and enthralling vocalist, she's been a critic's fave since her Rounder debut arrived in '87. She's also beloved by the throng who have followed her since. The numbers of that flock increase all the time, and the score of major label execs who chase the double-Grammy-winner can smell moolah in the air. Krauss has continuously rebuffed those offers, ostensibly to avoid the mandates of marketplace protocol that a larger profile would demand. The string of arena dates she performed last spring while opening for country top-dog Garth Brooks were a lesson. "You can't hear, you don't know if you're singing in tune," she told the *New York Times*. "All the joy of hearing the person next to you sing is gone."

The idea that a smaller scale enhances the power of music remains open to debate, but it's been in cozy venues that Krauss has moved me most. Each of her local appearances have been memorable. Just after her first album came out, she slipped into a barn on Lake Tiogue in Coventry. Her ensemble, Union Station, was tight and fluent — as comfortable with Lennon & McCartney as they were with Flatt & Scruggs. Subsequent gigs at the Holy Ghost Brotherhood Hall contained moments where the tiniest sounds were held in high relief; the decaying plink of banjo or the inhale and exhale of the singer herself could effect the dynamic of a tune. Even singing from the creaky stage of Stepping Stone Ranch, to the ranging audience of the Cajun & Bluegrass Festival, found them touting modesty. Yeah, the thrust of the group's personality was amplified. But as they galloped along, a graceful bearing, born of confidence, remained the overriding vibe.

Maybe confidence is the wrong word. Krauss spills self-deprecation toward audiences and journalists alike. I remember one New York gig where she was near-obsessive over the bad hair night she was having, kvetching on and on about the way her forehead was showing. Then there's her notion that she's not a virtuoso fiddler.

She tried to foist that one on a fellow journalist. True or false, she's literally a champ, having earned her initial rep on the contest circuit that decides the picking royalty in the South and Midwest. Perhaps Krauss is trying to downplay the flamboyant attack with which she can address her instrument at any given moment. If so, it would explain why under her guidance, Union Station has always been much less concerned with soloing than their bluegrass brethren. And maybe why more and more pop tunes, often of the singer-songwriter strain, have been showing up in the band's book.

Refinement has been on Krauss' mind for the last few years. Each of her worthy records — she's created a canon of quality for sure — has pointedly deep-sixed the extraneous. On the self-produced *Every Time You Say Goodbye*, sound is whittled away like a block of wood being turned into a locket. Mandolin and fiddle are flicked into the air once in a while, just to sniff out a little old-time action. The banjo and bass suggest the swing of blues while never breaking a sweat. Gratuitous display is not on the agenda. Even the token instrumental, "Cluck Old Hen," avoids anything flamboyant; cooperation is stressed, not autonomy. The ensemble can afford to be austere, because Krauss' voice is nothing short of luxurious.

Her fiddling prowess has prompted calls from fans Emmylou Harris, Linda Ronstadt and Dolly Parton (to whom she's often compared), but she's a singer comparable to any of them. It's commitment that drives her vocals, no matter how delicate they may sound. On "Never Will Give Up" from her last disc, a gospel album with the Cox Family called *I Know Who Holds Tomorrow*, the stirring promise of the great beyond breeds a sweet brand of testifying, as if Maybelle Carter shared the same pew with Marion Williams. When romance is addressed, as it is in many of Krauss' tunes, that wholehearted approach can crumble a roomful of listeners. *Goodbye's* "Who Can Blame You" is jauntily delivered, but wrenching in its impact. Austere yet plush, tempered yet expressive, her performances are customarily vivid. You can see the rolling credits of some weepy film when a particularly poignant ballad hits its mark. Her voice literally fits the bluegrass definition; it's high and lonesome.

Krauss' decision to sustain a manageable persona hasn't thwarted her sizable rep. Several months ago at the Grand Ole Opry, she took the stage with a crew other than her own, including Vince Gill, Ricky Skaggs and a guy named Bill Monroe. They're stars, he's a living legend and she fit right in. Maybe that escalator ride is inevitable. If Krauss does climb aboard, I've got five bucks that says her bundles from the basement make the journey unscathed.

*Alison Krauss and Union Station appear at Lupo's Heartbreak Hotel tonight at 8 pm.*

Jim Macnie

THE PROVIDENCE PHOENIX, OCTOBER 7, 1994

*Also available by Alison Krauss on Rounder:*

0235 *Too Late To Cry*

0265 *Two Highways*

0275 *I've Got That Old Feeling*

0285 *Every Time You Say Goodbye*

0307 *I Know Who Holds Tomorrow* (with The Cox Family)

0365 *So Long So Wrong*

0465 *Forget About It\**

0495 *New Favorite\**

\*available on SACD

# Alison Krauss

## *Now That I've Found You*

A COLLECTION

1. Baby, Now That I've Found You 3:49
2. Oh, Atlanta 4:41
3. Broadway 3:57
4. Every Time You Say Goodbye 3:13
5. Tonight I'll Be Lonely Too 3:25
6. Teardrops Will Kiss the Morning Dew 3:38

7. Sleep On 2:23
8. When God Dips His Pen of Love In My Heart 4:25
9. I Will 4:04
10. I Don't Believe You've Met My Baby 3:10
11. In The Palm of Your Hand 3:24
12. When You Say Nothing At All 4:21



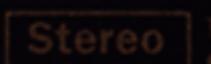
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