

The Strawbs

David Cousins' Simple Visions

by Frank Jarvis

Though originally named the Strawberry Hill Boys, after the Strawberry Hill district in London, the Strawbs were, in a strange way, an aptly named group in a conceptual, as well as regional, sense. Just as the strawberry plant sends out offshoots, or runners, to reproduce itself, so did the Strawbs gain a following of fans who discovered them only after learning about artists who had formerly belonged within their aggregation.

The Strawbs' offshoots were Sandy Denny, Hudson Ford and Rick Wakeman. But the central and commanding figure, David Cousins, remains an unknown outside of the band's immediate sphere of adherents and initiates. The obscurity guaranteed Cousins as a rock personality may work to help build the intrigue that surrounds him as poet and visionary. Cousins' most unique ability is to take a lyrical perspective, seemingly belonging to a vanished time and place, and drop it into a rock context without showing the seams of pastiche. His antique sensibilities don't seem so much appropriated from history as cultivated from a well-equipped subconscious. Adding his considerable singing ability to the mix, the illusion created is that of the convictions of vanished people translating themselves through a character who assesses, but does not manipulate, their impulses.

David Cousins and guitarist Tony Hooper formed the Strawberry Hill Boys in 1967, with mandolin player Arthur Phillips, introducing their English bluegrass to the patrons of the Brighton Folk Club. Having little luck establishing bluegrass as a potent musical trend in psychedelic London, Cousins changed the group's name to Strawbs, adding vocalist Sandy Denny, bassist Ron Chesterman and percussionist Ken Gudman to the lineup.

Sandy Denny, born January 6, 1947, left the Strawbs in May 1968 to replace Judy Dyble in Fairport Convention. She contributed the song "Who Knows Where The Time Goes?" to the Strawbs' first recording, and to Judy Collins, who included it in her late 1968 album of the same name. Denny later quit Fairport to form Fotheringay, and later rejoined them after marrying Fairport guitarist Trevor Lucas. On April 21, 1978, she died of a cerebral hemorrhage after a tragic fall down a flight of stairs.

The Strawbs' initial album with Denny, *Sandy Denny And The Strawbs—All Our Own Work*, was not released until 1973, on the Hallmark label in the U.K. But

soon after losing Denny, the band would gain the attention of A&M Records, joining Procol Harum as one of its first U.K. signings.

The first Strawbs album to be generally available, *Strawbs*, was not issued in the U.S. Percussionist Richard Hudson and bassist John Ford entered the lineup, along with sessioners Nicky Hopkins and Rick Wakeman on keyboards. Other players included drummer Ron Verrall, bassist Alan Weighell and guitarist Alan Parker. The album gained critical acclaim in the folk genre, though popular recognition was still elusive.

In 1970, the second album, *Dragonfly*, again failed to reach the U.S. market. Production changed hands from the previous release. Tony Visconti, an all-pervasive name in progressive rock, replaced his associate Gus Dudgeon. Cellist Claire Deniz contributed, along with Chesterman on bass; and in this period Wakeman decided to leap from session man to full-time member, joining on March 28. The *Dragonfly* album, however, faltered in terms of critical favor.

With Wakeman in the fold, the band was finally able to achieve due recognition. Wakeman helped with arrangements, and was pre-disposed to fit in with the group's alcoholic affinities. The U.K. press made him a fashionable figure who would, in due time, become an object of equal derision once the face of English pop music changed. In the Strawbs, however, he was first and foremost a keyboard player.

A concert at the Queen Elizabeth Hall on July 11, 1970, became the substance of the first Strawbs album to see U.S. release, *Just A Collection Of Antiques And Curios*. Despite the title, the opening song, "Martin Luther King's Dream," was neither an "antique" or "curio," but part of a tradition of social comment songs dotting the band's record catalog. The "Antique Suite" gets Wakeman to pull out the old harpsichord on a jaunt through reminders of mortality. Percussion is kept to a minimum on this more "folk" than "folk-rock" album.

Wakeman closes the first side with "Temperament Of Mind," a medley of vignettes which foreshadowed the collection of cliches he would later use to entertain Yes fans. His snide humor contrasted with the spiritual earnestness of the "Antique Suite."

"Fingertips" initiates the second side with Cousins' romantic metaphors set against an oriental pastorate where Ford's chunky bass slapping becomes the "tablas," while Hudson works out on sitar, his alternate specialty from percus-

sion. "Song Of A Sad Little Girl" pits Cousins' sentiment against frothy Wakeman piano work. It is, however, the most satisfactory performance on the album. "Where Is This Dream Of Your Youth" takes us back to the '60s with some tedious scalar noodling from Wakeman's organ, with some wah-wah added to give a different flavor. Cousins adds electric guitar, but the sound is more suggestive of 1965 than 1970.

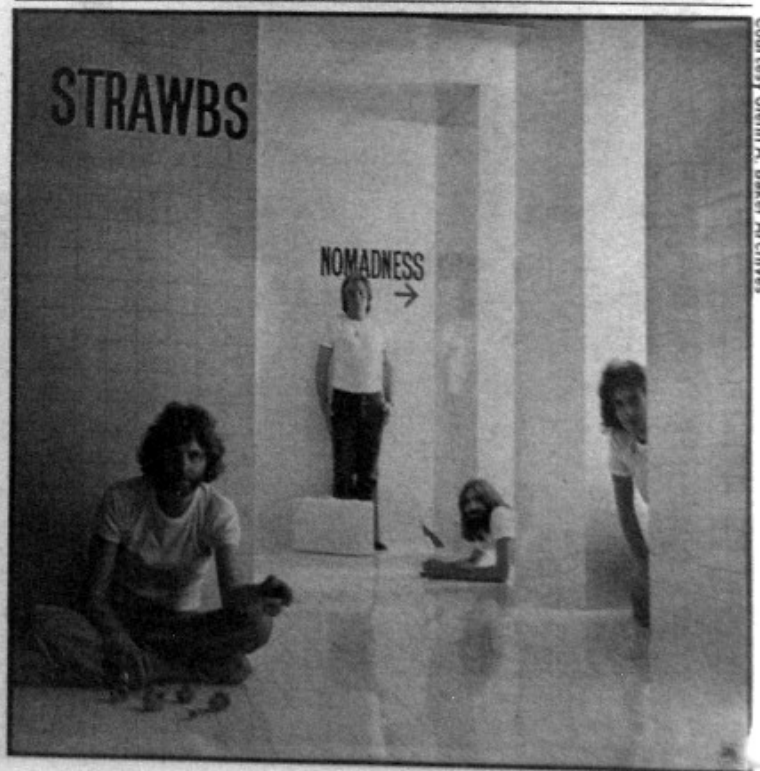
Utilizing the versatile talents of Wakeman, Hudson and Ford, the group entered AIR Studios in February 1971 to record the next album. A proverbial "embarrassment of riches," it was titled *From The Witchwood*. Today we speak of progressive rock groups simplifying their sound to achieve commercial success, but in the Strawbs' case, a higher profile was to be had with more complex material, and the post-psychedelic trickery of producer Tony Visconti.

The specific track, "Witchwood," is a strong rustic evocation incorporating Cousins' dulcimer and Wakeman's rarely utilized clarinet in a vein similar to Traffic and Family. The opening track, "A Glimpse Of Heaven," shows the churchy roots the band shared with the art-rock movement, a blissful contemplation of Easter images. John Ford's composition, "Thirty Days," immediately shows his

infatuation with *Rubber Soul*-era Beatles, though his incongruous lyrics and cleverness put this pastiche a million miles away from today's "kitsch-'60s" movement.

Hudson's "Flight" again resembles a rustic Beatles or Who, as it follows "Thirty Days" on side one. A Steeleye Span-like romp called "The Hangman And The Papist" features Wakeman's powerful Hammond organ in a bolero about death, a favorite Strawbs subject henceforth. It closes side one with Cousins' historian, which would later really hit the mark in *Grave New World*.

Side two's "Sheep" visits an abattoir, courtesy of Wakeman's new Moog synthesizer. Rock is now an essential component of the band's concept, as Hudson becomes a kit drummer. The sententious lyric presages Pink Floyd's similarly named song of six years later. Visconti's trademark studio phasing graces the next cut, a bit of "raga-rock" called "Canon Dale." The "caravan to the Orient," set in motion by the Beatles and Moody Blues, was still rolling along at a time when Visconti's clients Marc Bolan and David Bowie had metamorphosed from acoustic singer-songwriters into ambisexual heavy metallists. This was truly one of the strangest times in the history of British pop, a time when cultural conventions were bro-



Courtesy Glenn A. Baker Archives

ken apart and redefined in a million disparate ways.

Given this environment, it's only to be taken for granted that the succeeding track, "The Shepherd's Song," would be a ballad-raga-flamenco stew, with Wakeman's pitch-bended Mellotron echoing the work of the Moody Blues' Mike Pinder, and his Moog taking the band's sound into the future, though it would be two albums before the instrument would reappear. It was also to be taken for granted that the combination of sensual and sanctified attitudes typical of bands like King Crimson would appear in Cousins' lyrics.

A conventional folk track called "In Amongst The Roses" graces the album with a stark bittersweet evocation of a sunny but doleful atmosphere in a vision of a child picking flowers. Cousins captures the essence with a vocal that haunts like the sublime feelings engendered by a visit to a backyard not seen for three decades. "I'll Carry On Beside You" closes the side in a Band-like vein, an indication of the band's future good-time pop-rock direction, most apparent on the *Bursting At The Seams* album.

On July 31, 1971, Wakeman left. After paying a skeptical visit to Yes, he decided to join that band, whose star had risen fast in the U.K., and was about to take off in America as well. His replacement, Blue Weaver, formerly of teen pop group Amen Corner, ironically took the band into even more progressive territory with heavy use of Mellotron and Hammond organ.

In this time-frame, Hudson, Ford and Cousins battled for compositional dominance. Cousins endured a mental collapse after a performance at Luton. The band now consisted of Cousins, Hudson, Ford, Weaver and Tony Hooper. Guest vocalists Trevor Lucas and Anne Collins helped on the next recording, *Grave New World*, recorded in November 1971.

An exposition of the phases of life and death, *Grave New World* launched the Strawbs into the heavy rock field with a vengeance. A painting by William Blake, *Glad Day*, was appropriated for the front cover, suitable for what had been a trend in England's polyglot rock culture. A booklet of engravings was included, to the derision of critic Robert Christgau, who summarized the album's musical vignettes as "cosmic verities." But many concluded it was the Strawbs' finest album.

"New World" explodes on the first side with a condemnation of contemporary atrocities worthy of Blake's paintings of judgment and retribution. The awesome power of Mellotron brass and string sounds bolster Cousins' gut-wrenching vocals. The track stole fire and substance from the then-faltering King Crimson, a band which initiated, but was now unable to sustain, a gothic otherworldliness in evidence on its 1969 debut album.

The first side's opener, "Benedictus," stands in contradistinction to "New World," preaching magnanimity in a not-less-than-religious tone. The combination of country-rock and churchy organ was a Strawbs trademark. A two-part short



Cousins soliloquy, "Hey Little Man... Thursday's Child" and "Hey Little Man... Wednesday's Child," forms a sandwich which encloses the other tracks on side one: "Queen Of Dreams," "Heavy Disguise" and the aforementioned "New World."

With "Queen Of Dreams," Ford's powerful bass recalls the sound of Yes bassist Chris Squire. Backwards acoustic guitar tracks and compressed drums recall the psychedelic Beatles on this truly amazing cut, which opens into a spacy helicopter-like "musique concrete" center section. John Ford's "Heavy Disguise" deliberately sounds like an outtake from *Rubber Soul*, except for a "pomp" horn section. Ford hones in on the Lennon voice as well as anyone ever could.

"The Flower And The Young Man" opens the second side with reverberated vocal harmonies and Weaver's harmonium, opening up to a rock beat with Mellotron, organ and Leslie-enhanced guitar. A ponderous bit of orchestral heavy metal, "Tomorrow," follows next; it was the only group composition on the record. It is certainly the least timeless of the album's cuts. "On Growing Older" demonstrated a tight and well-produced group sound. Cousins' lyric sets up the sentimental tone of the succeeding cuts.

Hooper's nostalgic "Ah Me, Ah My" is a piece of sepia-covered nonsense worthy of a bad *Masterpiece Theatre* series, and produced with a similar sound. Hudson's composition, "Is It Today Lord?" predictably breaks out his sitar to back a hymn beautifully sung by Cousins, with the band singing harmony choruses backed by reversed tapes of the vocal tracks. "The Journey's End" wraps the album up with Cousins singing solo against Blue Weaver's acoustic piano. Few in America had heard this powerful and unified album, a masterpiece which

attained #191 on the charts in 1972.

After playing the Chelmsford Folk Festival in 1972, Tony Hooper bowed out. He was replaced by Dave Lambert, another folk guitarist, but with hard-rock leanings.

In the summer of 1972, Cousins recorded his solo album, *Two Weeks Last Summer*, never released in the U.S. He was assisted by Rick Wakeman, Deep Purple bassist Roger Glover, Colosseum drummer John Hiseman and Keef Hartley Band guitarist Miller Anderson. One stand-out cut, "Blue Angel," appeared on the *Best Of Strawbs* album in 1978, for U.S. release. Divided into the sections "Divided," "Half Worlds Apart" and "At Rest," "Blue Angel" chronicles a fairly traumatic spiritual purging as far away from the concerns of commercial rock as one can get. *Two Weeks Last Summer* marked the beginning of Cousins' collaboration with engineer/producer Tom Allom.

Also in late 1972, "Lay Down" became the Strawbs' first U.K. hit single, reaching #12 in the charts. It was included in the Strawbs' 1973 album, *Bursting At The Seams*, along with an even bigger hit, "Part Of The Union," which reached #2 in 1973. A Hudson/Ford composition, "Part Of The Union" was a sing-along chant which won an Ivor Novello Award for best composition, and created a political stir in England in spite of its flippant tone.

Overall, the *Bursting At The Seams* album marked an upbeat, positive contrast to the previous album's pensiveness, though behind all this was a band struggling to tear itself apart. "Flying" opened the album with a song of love lost and regained. Hudson and Ford's "Lady Fuschia" followed, with a multi-textured sound complete with sitar, similar to the

"techno-acoustic" sound of the future Yes song, "Wonderous Stories."

"Stormy Down" was a country-rock piece that would have been at home on a Byrds album. "Down By The Sea" follows, an awe-inspiring heavy metal attack, complete with orchestral bombast. Its arpeggiated guitar intro was a premonition of the intro to the Outlaws' 1975 song "Green Grass And High Tides." Though not precisely similar, it manifested a similar sense of high drama, an Ennio Morricone twang set against a tense Mellotron choir.

The acoustic interlude that follows soon leads to a wall of power chords and feedback; producer Tom Allom would later apply his know-how to Judas Priest. Equalling the power of the music, Cousins' lyrics captured a love-deprived soul's feelings of resignation, in a truly bone-chilling fashion. Poetic lyrics and orchestration, courtesy of conductor Bob Kirby, also graced the side's concluding track, "The River."

"Part Of The Union" starts side two, but it is incongruously followed by the romantic "Tears And Pavan." "Tears," its opener, floats Cousins' echoed voice in a sea of Mellotron, evoking Hispanic grandeur and courtly devotion. "Pavan," its conclusion, digs into the ethnic roots to display the band's considerable discipline with harpischord, mandolin, electric and acoustic guitars and handclaps. Dave Lambert adds a pop-rock number, "The Winter And The Summer," which precedes the hard-rocking sing-along hymn, "Lay Down."

A recital with piano and children's choir, "Thank You," ties off the album and seemingly wraps up another phase in the band's career. *Bursting At The Seams*, for all its effervescence, only managed #121 in the U.S. charts. Hudson and Ford soon left to create several fine progressive rock albums in the band called Hudson Ford.

Determined to continue, having cracked the U.S. concert circuit, Cousins and Lambert added bassist Chas Cronk and former Stealer's Wheel drummer Rod Coombes. Keyboardist John Hawken from Renaissance replaced Blue Weaver and added a considerable amount of depth to the band's arrangements.

The album which followed, *Hero And Heroine*, strove to add "techno-rock" and jazz-rock influences to the chagrin of British critics who demanded a more roots-oriented endeavor. The heavily synthesized sound of Emerson, Lake and Palmer was being embraced as a currently-popular ticket to stardom, though the Strawbs' forte was still melodic and concise material.

In the year of its release, 1974, the Strawbs could be found touring the U.S. on bills shared with the Mark-Almond band, J. Geils and Focus. Critics carped that the band's melodic material lacked presence in the arena-rock setting. Nevertheless, increased exposure brought the *Hero And Heroine* set up to #94 in the U.S. charts.

Side one's "Autumn" opens with synthesized bass and Mellotron dominating its first part. "Heroine's Theme," composed

by Hawken. Its second part, "Deep Summer's Sleep," is Cousins' evocation of the advent of autumn. The final part, "The Winter Long," packs a powerful wallop behind a saccharine melody for a supreme love song. At this point in time, the Strawbs stated they would like to sound like Yes, only with more feeling.

Throughout this album they achieve that goal. Rod Coombes' "Sad Young Man," dominated by Hawken's Rhodes piano and the familiar backwards vocal echo, initiated a peculiar nasal power-chord guitar sound that became the band's trademark sound through the next few albums. The guitar crunch also dominated Lambert's "Just Love," a hard-rock piece similar to American groups like Head East. Cousins' "Shine On Silver Sun" ends the side, an uplifting hymn set to rock, which has been released as a U.K. single the previous year, hitting #34.

"Hero And Heroine" blasted off on the second side, an incongruous combination of Genesis and Charlie Daniels. But that, in fact, was where the Strawbs were coming from all along. Raucous power chords, bombastic Mellotron choirs and bluegrass picking were all encompassed in their milieu. Cronk and Cousins collaborated on "Midnight Sun," a deep mystical reflection. "Out In The Cold" follows, a perfect aftermath contrasting with the previous cut. Lambert's pedal steel and Hawken's piano complement Cousins' songs of dejection.

In "Round And Round," the sound of fusion and *Close To The Edge*-era Yes bolsters a burning synthesized-metal mandala, with words that reflect an awe of cultural change. After Cousins recites a diatribe with his voice processed by slap-back echo, the song whips itself into a frenzy.

Hawken's Rhodes piano and Lambert's nasal power chords support Cousins'

"Lay A Little Light On Me," which pours into a heavy metal nocturne called "Hero's Theme," a dramatic attack which sounds like the congregation of ideas put forth by Procol Harum, the Beatles and the Mahavishnu Orchestra. The song and album end with a backwards vocal track of "Shine On Silver Sun," which is echoed to resemble a football stadium chant.

The hard edge of *Hero And Heroine*, together with its spiritual allusiveness, made for a potent combination. The English rock cognoscenti, however, were prejudiced in favor of the rustic identity the band had forsaken.

The same lineup regrouped in the summer of 1974 to record the triumphant *Ghosts* album, one of their finest efforts. Contributing were cellist Claire Deniz, who had played on *Dragonfly*, and Bob Kirby, who arranged for the Charterhouse School Choir, the school where Genesis initiated its legacy. Like Genesis's "Musical Box," the title cut of *Ghosts* unleashed a sublimated Victorian violence which passed quietly away after making its wicked manifestation known.

A dense wall of arpeggiated 12-strings and harpsichord brought back the band's rustic vision, which is ripped open by hard rock. Dense choral embellishment helps segue "Ghosts" into a love song, "Lemon Pie," a concoction of equal parts bluegrass, Beatles, Renaissance and Cat Stevens. Chas Cronk's "Starshine/Angel Wine" combines an orchestrated ballad and a revelatory hard rocker with spiritual lyrics and the honking power chord sound that was the Strawbs' forte. The sides' concluding track, "Where Do You Go (When You Need A Hole To Crawl In)," was recorded a year earlier. A West Indian-flavored dance with Steve Howlike, wah-wah guitar, it is irrelevant to say it was "out-of-character" for a band every bit as eclectic as ELP or Genesis.



Years before Peter Gabriel's glum elocution at the beginning of "Lay Your Hands On Me," a similar effect was achieved at the beginning of *Ghosts*, side two. This soliloquy by Dave Cousins, "Impressions Of Southall From The Train," forms part one of "The Life Auction." Part two, "The Auction," features a scary air-raid image from Hawken's Mellotron and Moog, as Cousins revisits his "Grave New World."

The aural image presents a vision not unlike the penetrating spotlights of World War II London. A pop hard-rock number, "Don't Try To Change Me," lightens things up considerably. A short instrumental by Hawken, "Remembering," combines a vibrating Rhodes with Mini-Moog, setting up Cousins' sentimental "You And I (When We Were Young)." An anthemic dedication called "Grace Darling," complete with pipe organ and full choir, marks the album's grandiose conclusion. *Ghosts* became the most well-known Strawbs album in America, reaching #47.

In 1975, Hawken left, despite being dominant on the two albums he made with the Strawbs. He would go on to form the Illusion, a group made up of members of his prior ensemble, Renaissance. Meanwhile, the Strawbs avoided going on tour in the U.K., and recorded the 1975 album, *Nomadness*. Like Procol Harum's *A Salty Dog*, *Nomadness* was plagued by democratic power-sharing by a lead singer with other members' compositional contributions, which really broke up the unity of the band's sound.

The album opens with a riff-rocker, "To Be Free," with John Mealing added on organ and a strange resonant phase-wah guitar solo. Lambert's "Little Sleepy" follows, a dreadfully banal piece of American-style rock with meaningless lyrics and fat power chords. "The Golden

Salamander" recalled the devotional aura of "Glimpse Of Heaven," but was even more beautiful, with studio-layered choral effects reminiscent of the work of 10CC.

Rick Wakeman, who returned to make minor contributions to this album, was once quoted as saying he felt that Cousins' lyrics were the finest of this century, qualifying that it was merely from his perspective. It could be that in some instances Cousins is not from this century, but the previous one. "The Golden Salamander" is a prime manifestation of this unique quality which is the Cousins style. A torchy blues, "Absent Friend," brings an introspective, Lennon-like touch to this mostly non-"art-rock" album. "Back On The Farm" explored double-entendre lunacy with a bluegrass bounce, relating to the album's title concept and finishing the first side.

"So Shall Our Love Die" is one of the band's most memorable songs ever, opening side two with huge acoustic guitar sounds and a dramatic ending for Coombes to hit home. "Tokyo Rosie," another excellent song, added Wakeman on harpsichord. Coombes' "A Mind Of My Own," probably the best non-Cousins number, is still vapid and anonymous. It featured well-traveled synthesist Tommy Eyre.

"Hanging In The Gallery" is a Cousins poem set to music that could stand equally as well in either case. A Procol Harum-like solo by Lambert adds to the power of this manifestation of nineteenth century values. Cronk's "The Promised Land" ends the album on a tedious note, a somewhat tired piece of pomp. A peculiar amalgam of excellence and mediocrity, *Nomadness* charted at #147 in America. It marked the end of the

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Strawbs' association with A&M, though they released a *Best Of* compilation in 1978.

As the Strawbs moved from A&M to Oyster Records in 1976, they recorded their debut for that label in the summer of that year with producers Rupert Holmes and Jeffrey Lesser. Boasting three keyboardists to take care of orchestrations, the album was titled *Deep Cuts*. Despite the uplifting "Simple Visions," which encapsulated the Strawbs' ethos with incredible power, most of the cuts on *Deep Cuts* were not very deep. In fact, the album's title would have been more appropriate had it been used for *Grave New World* or *Hero And Heroine*.

A *Stereo Review* piece on the album dismissed the music, though this is meaningful only to those who would value flippant irrelevance. The reviewer did find it in him to praise *Deep Cuts'* cover painting, however. Depicting a rose branch emanating from the center of an album, curling around to resemble a tone arm, and dripping blood from a single thorn on to the surface of the disc, it was one of the '70s' most novel album covers.

The album it contained included some enjoyable, but not reflective, high-decibel pop-rock. "I Only Want My Love To Grow In You," "Turn Me Round" and "Charmer" brought the Strawbs into more commercial territory with some pleasant melodies and power. "The Soldier's Tale" brought back the dynamic

power of *Bursting At The Seams*. Other tracks were fairly anonymous. But "Simple Visions" alone made it a worthwhile disc. *Deep Cuts* only hit #144 in the U.S. charts, despite several potential hits and a high-energy spirit.

1977's *Burning For You* reached #175 in the U.S. charts. "Burning For Me," "Cut Like A Diamond," "Barcarole (For The Death Of Venice)" and Lambert's hard-pop "Heartbreaker" were the striking cuts, sharing the album with more equivocal but still spirited material. The Strawbs album and tour featured two keyboardists, John Mealing and longtime associate Bob Kirby, to handle the orchestration.

The *Deadlines* album in 1978 was another balancing act between progressive rock and hard pop-rock material, the elements naturally balancing each other out. The sophisticated assembly-line production of the late '70s did lit-

tle good for the Strawbs, rendering an anonymity that was broken only by Cousins' voice and the interesting fillips inherent in the band's songwriting. A Hipgnosis sleeve identified the Strawbs as a generic British band in much the same way Brand X was lent a certain facelessness by their work. Emotionally powerful, and yet derivative, the band seemed to be in limbo. "Sealed With A Traitor's Kiss" and "Deadly Nightshade" were intriguing tracks in spite of this, as was the heavily-textured "Words Of Wisdom." Drummer Rod Coombes had now departed, replaced by Tony Fernandez. Again, John Mealing and Bob Kirby split up keyboard duties, adding Polymoog to the band's devices.

In 1979, the group splintered. Cousins and guitarist Brian Willoughby created a Cousins solo album, *Old School Songs*, with acoustic versions of Strawbs songs and new material. Fernandez and Cronk joined up with Roy Hill. Dave Lambert recorded a solo album, *Framed*, in 1979, with guest John Entwistle. A new Strawbs with Lambert, Cronk, Fernandez, ex-Illusion guitarist John Knightsbridge and

Steeleye Span chanteuse Maddy Prior was rumored, but no releases came out of it. Meanwhile, Cousins decided to vacate the recording business and enter broadcasting.

He returned with a new Strawbs in 1983. Hooper, Hudson and Ford rejoined, along with new members Brian Willoughby on guitar and Chris Parren on keyboards. In 1987, a new album, *Don't Say Goodbye*, was recorded, with Rod Demick replacing John Ford. It was not released in the U.S., but made it to Canada, where the band was particularly well-regarded.

A mainstay of progressive radio in the mid-'70s, the Strawbs never acquired the commercial success they and their quality compositions deserved. Their emphasis on melodic material presented concisely had little to do with the cliched "excesses of the '70s" attributed to more well-known groups thrown into the "progressive" bin by vacuous rock writers. Cousins' "still-life" aura projected in his approach to singing and lyrics is of great interest to those traveling off the beaten path in rock music.



Complete Strawbs Album Discography

by Frank Jarvis

(all releases U.S. except where otherwise noted.)

label	record#	title	year
A&M	AMLS 936	Strawbs (U.K.)	1969
A&M	AMLS 970	Dragonfly (U.K.)	1970
A&M	SP 4288	Just A Collection Of Antiques And Curios	1970
A&M	SP 4304	From The Witchwood	1971
A&M	SP 4344	Grave New World	1972
A&M	SP 4383	Bursting At The Seams	1973
Hallmark	SHM 813	Sandy Denny And The Strawbs: All Our Own Work (U.K.—recorded 1968)	1973
A&M	SP 3607	Hero And Heroine	1974
A&M	A M L H 48259	Strawbs By Choice (U.K. compilation)	1974
SP 4506	A&M	Ghosts	1975
A&M	SP 4544	Nomadness	1975
Oyster	OY-1-1603	Deep Cuts	1976
Oyster	OY-1-1604	Burning For You	1977
Arista	AB 4172	Deadlines	1978
A&M	SP 6005	Best Of Strawbs (compilation)	1978
Virgin Canada	VL 3018	Don't Say Goodbye (Canada)	1988
by David Cousins			
A&M	SP 9008	Two Weeks Last Summer (Canada)	1972
PVC/Jem	8901	Old School Songs	1980
by Hudson Ford			
A&M	SP 3616	Nickelodeon	1973
A&M	SP 3652	Free Spirit	1974
A&M	SP 4535	Worlds Collide	1975
CBS	82027	Daylight (U.K.)	1977
EMI	EMC 3309	Bad Habits (with the Monks—U.K.)	1979
by Dave Lambert			
Polydor	PD 1 6193	Framed	1979