

THE COLLECTOR SERIES

SHAW

SANDIE

A woman with dark hair, wearing sunglasses and a dark, long-sleeved dress with a light-colored floral pattern, is posing against the large 'SHAW' text. She is barefoot, with her right hand on her hip and her left arm reaching up towards the top of the letter 'A'. The word 'SANDIE' is written in a bold, yellow, sans-serif font across the middle of the 'SHAW' text.

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Common myth dictates that the charts of the mid-Sixties were solely owned and operated by groups, primarily those which were male and of the British beat variety. That, of course, would be news to a handful of women who went by such names as Lulu and Marianne, Cilla and Dusty, Petula and Dionne and...Sandie. Between October 1964, when she first hit the charts with Bacharach-David's '*(There's) Always Something There To Remind Me*,' and the summer of 1969, Sandie Shaw racked up an impressive total of 17 chart singles for Pye Records, eight of which went Top Ten. Not bad at all for a former machine operator from Essex who never really wanted to be a singer.

Sandra Goodrich was born on 26th February 1947, and had no plans to sing professionally when, at the age of 17, she made her way backstage at an Adam Faith concert and demanded that those assembled listen to her sing. So impressed were they with her rendition of the Shirelles' '*Everybody Loves A Lover*' (the recorded version of which can be found here), Faith asked her to repeat the performance on stage. Following the impromptu gig, Faith's manager, Eve Taylor, signed the girl to a management contract, renamed her Sandie Shaw and put her in the studio.

Recording for Pye, Sandie's maiden release, '*As Long As You're Happy*', was a commercial flop. But '*(There's) Always Something There To Remind Me*', the next single, fared somewhat better. It reached Number One, thanks in no small part to a spot on TV's Ready Steady Go where Sandie appeared barefoot – a look that would soon develop into a trademark.

Sandie Shaw quickly became one of the brightest stars in Britain. Seen by many as the quintessential Mod girl of London's Swinging Sixties, Sandie Shaw was unlike her contemporaries in the UK Music Scene. Tall and thin, her shoulder-length hair cut into perfect Beatle-bangs, Sandie was a role model for British girls – they may have also bought records by Cilla and Dusty and Lulu, but they wanted to be Sandie. Young men, not surprisingly fell for her charms as well. Sandie's voice was sultry and warm, resonant and cool. The guys may have wanted to *be* the Beatles or the Stones, but they wanted to *know* Sandie Shaw!

Sandie's second Top Five hit for 1964, '*Girl Don't Come*', was the first of many numbers penned for (and later with) her by Chris Andrews. All three of Sandie's Top Ten hits for 1965 – '*I'll Stop At Nothing*', '*Long Live Love*' and '*Message Understood*' – as well as 1966's '*Tomorrow*' were Andrews compositions. Indeed, the great majority of Sandie's recordings for Pye during her chart heyday took on the Andrews credit, and it's an association that continues to this day. After returning to the studio in 1982 for a handful of singles and guest appearances – most notably at the insistence of erstwhile Smith Stephen Morrissey – Sandie released her first album in some 16 years in 1988, with no less than four tunes bearing the Shaw-Andrews signature.

Ironically, her best-selling record, 1967's '*Puppet On A String*', was not written by Andrews but rather by the team of Bill Martin and Phil Coulter. Selected as England's entry in the annual, much-maligned Eurovision contest, it was a song Sandie never particularly liked. "It's a stupid song," she said recently. "I didn't like it then and I haven't since." Nevertheless, it hit Number One and spent 18 weeks on the charts, so *somebody* liked it! It would, however, be her final chart-topper.

Perhaps that was just as well, for by the end of the Sixties as the hits dried up Sandie's interests had changed. She tried television for a while, she continued to record for Pye until 1972 but Sandie Shaw had tired of show business. Putting her shoes back on her feet, she spent the next decade raising a family and studying Buddhism before jumping back into the fray in the early Eighties.

This collection offers an overview of Sandie Shaw's eight years with Pye Records, from the hits to selected album tracks. That her music of that era holds up is unquestionable; neither is there any doubt that Sandie Shaw has continued to exert her influence (just ask Chrissie Hynde). And just one listen to this album will confirm there'll always be something here to remind us of the magic of Sandie Shaw.

Jeff Tamarkin
Editor, *Goldmine* Magazine

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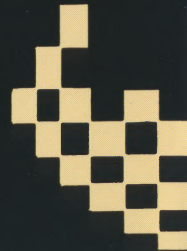


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