

## Elton John - Chartbusters Go Pop! 16 Legendary Covers from 1969-70 (1996)

Written by bluelover

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## Elton John - Chartbusters Go Pop! 16 Legendary Covers from 1969-70 (1996)



1. *Natural Sinner* (Andy Fairweather Low)
2. *United We Stand* (Tony Hiller / Peter Simons)
3. *Spirit In The Sky* (Norman Greenbaum)
4. *Travelin' Band* (John Fogerty)
5. *I Can't Tell The Bottom From The Top* (Guy Fletcher / Doug Flett)
6. *Good Morning Freedom* (Cook / Greenaway Hammond / Hazelwood)
7. *Up Around The Bend* (John Fogerty)
8. *She Sold Me Magic* (Lou Christie / Herbert Twyla)
9. *Come And Get It* (Paul McCartney)
10. *Love Of The Common People* (Hurley / Wilkins)
11. *Signed Sealed Delivered* (Wonder / Garrett / Wright / Hardaway)
12. *It's All In The Game* (Dawes / Sigman)
13. *Yellow River* (Jeff Christie) [play](#)
14. *My Baby Loves Lovin* (Cook / Greenaway)
15. *Cottonfields* (Leadbetter)
16. *Lady D Arbanville* (Cat Stevens) [play](#)

These were taken from the time prior to Elton John's first success as a solo performer and were used on budget-priced compilations of hit songs by nameless 'soundalike' performers under such brand names as Top of The Pops and Hot Hits often on the Music For Pleasure label. These compilations were extremely cheap and sold in vast quantities in the years before compilations featuring the original artists were on sale from such labels as K-Tel. On this particular album some of the tracks do not sound like Elton because he was trying to replicate the sound of the original artist as best he could.

The title is no joke, but dead-on truth in advertising. Circa 1970, John helped pay the rent and

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gain studio expertise as a session vocalist for British quickie budget exploitation LPs that "re-created" the sound of current hit singles. John takes on such vintage AM mothballs as "In the Summertime," "Up Around the Bend," "My Baby Loves Lovin'," "Yellow River," and "Signed Sealed Delivered" here, along with a few songs that were only hits in the U.K.. These records were never intended to be taken seriously as artistic statements, and one suspects that the studio players were having fun at someone else's expense on "In the Summertime," with farting raspberry noises and ridiculous orgiastic grunts by John during the instrumental break. Most of the time, though, he played it straight, his supple pipes proving to possess the necessary versatile anonymity required of such projects. This reissue, complete with scholarly liner notes, aspires to do nothing more than preserve this footnote in the budding superstar's career, of interest mostly to completists and novelty seekers. As far as unintentionally funny moments go, the highlight has to be John extolling, "To be young, gifted and black, that's where it's at!" on his cover of the Nina Simone classic. ---Richie Unterberger, All Music Guide

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