

Mungo Jerry – In The Summertime (1970)

Written by bluesever

Sunday, 10 July 2011 18:45 - Last Updated Monday, 20 August 2018 21:03

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01. *In The Summertime* (Ray Dorset) - 3:29 [play](#) 02. *See Me* (Ray Dorset) - 3:52 03. *Movin' On* (Paul King) - 4:09 04. *Maggie* (Ray Dorset) - 4:09

[play](#)

05. *Mother Fucker Boogie* (Ray Dorset, Paul King, Colin Earl, Mike Cole) - 2:48 06. *Daddie's Brew* (Colin Earl) - 3:36 07. *Mighty Man* (Ray Dorset) - 4:43 08. *Baby Let's Play House* (Arthur Gunter) - 2:50 09. *Johnny B. Badde* (Ray Dorset) - 3:01 10. *San Francisco Bay Blues* (Jesse Fuller) - 3:38 11. *Sad Eyed Joe* (Paul King) - 2:49 12. *My Friend* (Ray Dorset) - 2:36 13. *Peace In The Country* (Ray Dorset) - 3:00 Bonuses: 14. *Tramp* (Ray Dorset) - 4:59 15. *Mungo's Blues* (Woody Guthrie) - 5:46

Personnel: - Ray Dorset (Raymond Edward Dorset) - vocals, electric & 6- and 12-string acoustic & steel guitars, kazoo, harp - Paul King (Paul Malcolm King) - vocals, banjo, 6- and 12-string acoustic guitars, harp, jug, kazoo - Colin Earl - piano, harpsichord - Mike Cole (Michael Maurice Cole) - bass + - Johnny van Derrick – violin

The title-track is still one of the most beguiling (if casually sexist) hits of its era, but the other 14 songs are even more interesting: Jesse Fuller-influenced jug band ("San Francisco Bay Blues," "See Me") and Tampa Red-style kazoo blues ("Maggie"), as well as the influence of Piano Red ("Mighty Man") and credible instrumental blues-rock ("Mother Fucker Boogie"). The hit "Johnny B. Badde" is here, and the band also covers rock & roll standards like "Baby Let's Play House," done in a surprisingly authentic manner for 1970. One of the CD reissue's two bonus tracks, "Tramp," busts up the mood a bit, with its fiddle accompaniment and a decidedly mournful tone, but the other, the hard-driving Howlin' Wolf-style "Mungo's Blues," which offers a tastefully lean Hubert Sumlin-influenced guitar solo, fits in perfectly with the existing album. The transfers are clean and bright, and the annotation is extensive. ---Bruce Eder, allmusic.com

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