

Most of the Time

Peter Parcek

"You're as bad as Eric Clapton. And I know Eric Clapton." — Buddy Guy

"A muscular blues-rock behemoth that cuts like a razor on Vaseline — Parcek is a blues original who is deeply inspired by first-hand encounters with everyone from Delta progenitor Skip James to British Invasion guitar master Peter Green."

— American Blues Scene

Peter Parcek's new album, *Most of the Time*, is a masterful blend of virtuosity, insight, empathy, and artistry—a pinnacle of what the blues in both its most elemental and most evolved forms can say and achieve.

The 13-song recording is a beautiful summation of Parcek's storied, inventive career. On one hand, it represents the music's cutting edge, with lyric themes that are of the moment, and guitar playing that shatters expectations of the genre while providing joyful sonic thrills. On the other, it zeroes in on the bedrock of the style in a way that would make his mentors like **Pinetop Perkins** and **Hubert Sumlin** and his heroes proud.

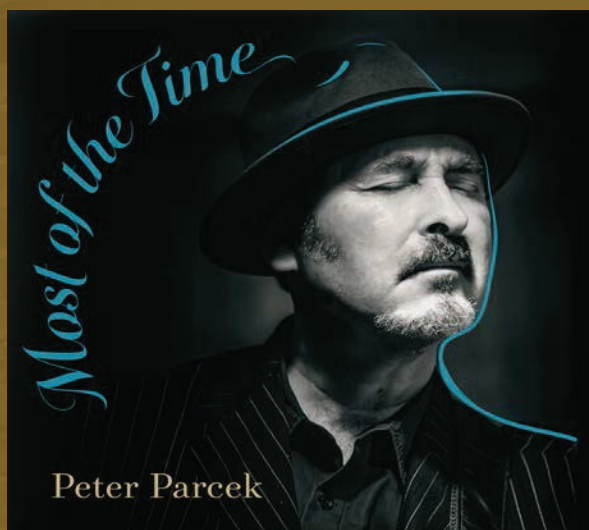
"With this album, I feel there is a sense of lineage and, hopefully, staking a claim, adding to this legacy and tradition the best that I can. I am also honoring the geniuses and masters, consciously standing on their shoulders. Trying with all my heart to summon the absolute best that I can and to channel the greatness and mystery that's inherent in the art of the blues."

"Parcek is tasteful, melodic, and spellbinding. Every second..contains this same level of understated greatness and deserves a chance to be permanently installed in your musical consciousness. Peter Parcek has quietly mastered every nuance of the blues and will touch the innermost part of your being."

— Rock & Blues Muse

"A guitarist & all-around musician who's in a league in a game of his own."

—Hittin' The Note



Peter Parcek

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 11. **Three Feet In Back Of My Head**
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 12. **61 Highway** (Fred McDowell)
 13. **Grandma's Hands** (Bill Withers)
- BONUS TRACKS**
14. **Lord Help The Poor & Needy**
(Jessie Mae Hemphill)
 15. **Swooshy** (Freddie King, Sonny Thompson)
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Most of the Time

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“Most Of The Time” is a career-defining album featuring original concepts and compositions alongside foundational blues.

It is at once ancient and modern, raucous and dream-like. The album celebrates life and documents a journey through cancer and heartbreak. It is joyous, real and deeply felt. Soulful and artful and essential!

1. Twistified (Peter Parcek)

Sometimes circumstances & situations can bend your mind & soul, even coil your insides out of shape. You're Twistified, The Blues by another name.

I wanted to explore this feeling with a “Funky Broadway” groove. It was an honor and thrill to have living blues guitar legend Duke Robillard play with us on it!

The Booba Barnes reference is here because I opened for Mr. Barnes w/ Little Dave Thompson years ago. We really had a connection. He invited me down to where he was living. I love his album “The Heartbroken Man”. By the time I got it together to go he had passed on.

2. How Many Times (Peter Parcek)

Tim Carman brought a great West African drum groove and set us on the path. Marc Hickox (bass), Tom West (organ) and Mark Earley (horns) brought a ton of soul along with that. I wanted the guitar(s) to combine echoes of Jimmy Nolen and Catfish Collins along with influences from various string bending masters.

Love is nothin' but the blues - in this case like Sisyphus rolling a boulder up the hill only to have it roll back down before it reaches the top, endlessly.

The intro came courtesy of the guitar angels.

“How Many Times” is at once modern and ancient. The combination of sonics, rhythms, lyrics and intent feels exciting, like something new being born.

3. Most of the Time (Bob Dylan)

The band fell into a trance playing this track- the song casts a spell, mysterious, ethereal and ambient. Dylan's lyrics are very moving and evocative.

“Most of the Time” is not technically a blues in it's form but it possesses blues depth of feeling, spirit and insight. I wanted the guitar to emote with the lyric even to sob at times...

It is a privilege to play a song like this with musicians of this caliber (Kevin's brilliant lap steel solo and Marc's lyrical bass figure are among the highlights). We felt we had something special when we finished recording it.

4. I Don't Worry About a Thing (Mose Allison)

Mose Allison's lyrics to this song, although from 1962, possess direct relevance and resonance today.

I wanted the rhythm to impart a sense of foreboding and menace. We approached the track in the spirit of Elmore James “Done Somebody Wrong.” Really excited with how it turned out and with the variety of guitar tones and solos.

5. Just Play Rhythm, Baby (Peter Parcek)

I adore blues shuffles! This track was inspired by one of my blues guitar mentors, Ronnie Earl, honored to be his friend.

I was very lucky to meet Albert Collins, Wayne Bennett, Sam Myers, David Maxwell and many other giants of the music thru Ronnie. He would often invite me on stage and metaphorically throw me into the fire.

Great rhythm playing is foundational for an incisive, meaningful and moving soloist.

6. Mississippi Phone Booth (John Hiatt)

The lyrics to this track are filmic - you can see, feel, taste and smell the scenes depicted. Again, as with the Dylan song, it is not literally a blues in its form but in its themes and soul.

I had sworn off the wah wah but brought it back for this... Q Division Studio had an extremely vocal example that worked well with the filmic nature of the lyrics.

7. Stranger Blues (Elmore James, Bobby Robinson, Clarence Lewis)

This song originated with Tampa Red. Feels contemporary and ancient at once. Could view its themes in different ways — displacement, loneliness, immigration... take your pick.

Really happy with the melodies and textures that frame the lyric, they feel expressive and alive.

The intro bass and drum licks are from Sly & Robbie.

8. Poor Boy (Peter Parcek, David Herwaldt)

My mother used to say a person is lucky if he (or she) can count their true friends on one hand. I guess I have reached that point in life, where I feel the wisdom and weight of her words.

This track is imbued with age, experience, disillusion, acceptance, blues & gospel. The band does a great job on this and it was an honor to get to play with living blues guitar legend Duke Robillard!

9. When I'm Dead and Gone (Peter Parcek)

This original track was inspired by “real events.”

There's some anger in the lyric but, ultimately, forgiveness and acceptance. Very cool and interesting all-star band here — Luther Dickinson (North Mississippi Allstars), Mickey Raphael (Willie Nelson), Dominic John Davis (Jack White) and Marco Giovino (Robert Plant, Buddy Miller)

10. Cold in Hand (Peter Parcek)

This live instrumental is an homage to Albert Collins. Painting pictures with sound. Music as frozen architecture.

Really great to get to play w/ Tim and Marc, they are deep, soulful and definitely bring it every time!

11. Three Feet in Back of my Head (Peter Parcek)

A blues about an out-of-body-experience with biblical overtones. Features cool “sideways” organ and guitar solos as well as an elbow.

Lots of feedback at the end. Al Green inspired drum take. Eerie theme, cool tones!

12. 61 Highway (Fred McDowell)

A celestial track by slide guitar master Mississippi Fred McDowell — Deep thematically with overtones, resonance and harmonics woven into it.

It was a joy to get to play with Kevin Barry (lap steel) on this!

13. Grandma's Hands (Bill Withers)

I imagined B.B. King or Peter Green playing the intro and then approached the song as if we were caressing the lyric.

Very excited with how this turned out — feel that it is soulful and possessed of depth. We jammed at the end. The band is stellar.

BONUS TRACKS

14. Lord Help the Poor and Needy (Jessie Mae Hemphill)

This track of Jessie Mae's will always be relevant and meaningful. We played it instrumentally, “praying through our instruments.”

Dedicated to Ducky Carlisle (engineer/producer worked w/ Buddy Guy, Tom Hambridge, Susan Tedeschi)

15. Swooshy (Freddie King, Sonny Thompson)

Deep cut, Freddie King instrumental with unusual melodic contours. It was an honor to play with living blues guitar legend Duke Robillard!

“‘Twistified’ is a perfect marriage of blues and groove that name checks Booba Barnes and features Peter trading licks with blues guitar legend Duke Robillard”

“‘Most Of The Time’ is ambient and mysterious — Captures the beating heart of life, memory and regret with a reflective, luminescent musical perspective”

“‘How Many Times’ has shifting modes, intriguing sonics and a percolating West African beat — This track is a perfect study in blind love”

Ted Drozdowski

Premier Guitar, Editor Emeritus