

PETE MILLS FOR THE RECORD

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Toronto-born saxophonist **Pete Mills** delivers a soulful, high-energy session with *For The Record*, his latest release and a love letter to the timeless sound of the tenor saxophone and Hammond B3 organ quartet. With deep roots now planted in the Midwest, Mills draws from the rich legacy of Columbus, Ohio—a city long known for its hard-swinging tenor/B3 traditions. This new album channels that energy, and history, following in the footsteps of legendary pairings like **Stanley Turrentine** and **Jimmy Smith** or **Rusty Bryant** and **Hank Marr** and is Mills' second foray into the classic B3/tenor pairing, having recorded the acclaimed *Fresh Spin* (Chicken Coup/Summit) with B3 virtuoso **Tony Monaco**. Pete's discography also includes releases on Cellar Live (*Sweet Shadow*) and Summit, (*Art and Architecture*).

For The Record features a working band of nearly ten years: **Jon Eshelman** on Hammond B3, **Tom Davis** on guitar, and **Zach Compston** on drums. Each not only contributes their individual artistry, but also brings original compositions to the album, resulting in a project that's cohesive, soulful, and brimming with personality. The chemistry among the group is unmistakable, cultivated over years of live performances and shared musical language.

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| 1. For The Record (6:00) | Jon Eshelman |
| 2. The Kid (6:35) | Pete Mills |
| 3. Bird Lives (5:02) | Pete Mills |
| 4. Kenny, Ken (6:51) | Tom Davis |
| 5. Z is for Zadie (4:54) | Zach Compston |
| 6. Jammy Git (6:11) | Tom Davis |
| 7. The Visitor (6:47) | Tom Davis |
| 8. Step On It (4:27) | Pete Mills |
| 9. Baby Simon (4:28) | Zach Compston |
| Total Runtime: 51:18 | |

Pete Mills	Tenor Saxophone
Jon Eshelman	Hammond B3 Organ
Tom Davis	Electric Guitar
Zach Compston	Drums

Artist: Pete Mills
Album: For The Record
Label: Mighty Ernie Records 1002
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Add Date: September 8, 2025
Artist Website: www.petemills.com

Recorded & Mixed by Joe Viers at Sonic Lounge (Columbus, OH)
Mastered by Dave Darlington at Bass Hit Recording (NYC)
Produced by Pete Mills, Jon Eshelman, Tom Davis & Zach Compston
Artwork by Ricky Gonzalez (artdozo.com)





- 1. For The Record:** The album opens with the title track, penned by organist Jon Eshelman. From the first notes, it's clear this band is locked in—the tune rides a deep shuffle groove and features a dynamic B3 breakdown that commands attention. It's a perfect mission statement: rooted in tradition, alive with spirit, and just plain fun.
- 2. The Kid:** Mills penned this originally as a straight 8th bossa-type tune. The group starts off in the Latin groove, then mid- solo—without missing a beat—Compston and Eshelman shift gears and swing it “four-on-the-floor” before sliding seamlessly back to the original feel for Davis's solo. It's a blues at heart, but one that shows the band's deft hand at bending genre expectations and living in the moment.
- 3. Bird Lives:** A heartfelt nod to Charlie Parker built on the changes of “Confirmation”, Mills' inspiration came full circle after a performance in Toronto where Kim Parker, Bird's stepdaughter, was in the audience. Moved by the tribute, she shared stories and her blessing—adding personal resonance to a track that already brims with bebop lineage and modern sensibility.
- 4. Kenny, Ken:** Guitarist Tom Davis brings a deep shuffle feel with “Kenny, Ken,” written in homage to the great Kenny Burrell. It's a band favorite in live sets and showcases Davis's flair for soulful melodies and earthy swing. Anchored by Compston's infectious backbeat, it invites head-bobbing from the first bar and never lets go.
- 5. Z is for Zadie:** Written by drummer Zach Compston to celebrate the birth of his niece, it's a brushwork masterclass— rambunctious, joyful, and full of light. There's a childlike wonder in the melody, and the band leans into it with playful grace, echoing the energy and happiness of new life through sound.
- 6. Jammy Git:** This clever tune—named for a cheeky bit of British slang meaning someone undeservedly lucky—was composed by Tom Davis during his time living in Edinburgh. The melody's angular phrasing and rhythmic quirks make it one of the trickier charts on the album, but the band plays through it with flair and a wink. “*We were all Jammy Gits to make it through unscathed,*” Mills jokes. It's technical but never cold—improvisational storytelling at its best.
- 7. The Visitor:** Davis contributes again with “The Visitor,” a composition that leans into melodic warmth and harmonic depth. The track floats with a relaxed elegance, anchored by a beautifully understated conversation between Mills and Davis during the solo section. It's a moment of introspection nestled comfortably in the heart of the album.
- 8. Step On It:** An up-tempo blues with a spark of urgency, “Step On It” came to Mills during a fast-paced morning drive. The road-tested energy translates beautifully into the music, with the quartet shifting into high gear for a straight-ahead blowout. It's a nod to the genre's no- frills roots, delivered with contemporary fire.
- 9. Baby Simon:** Closing out the album is “Baby Simon,” another original by Compston. A tender, lullaby-esque tune in ¾, it glows with sincerity, rounding out the album with a sense of peace and connection.