

## Duane Eubanks

**THINGS OF THAT PARTICULAR NATURE**—[www.DuaneEubanks.com](http://www.DuaneEubanks.com). *Purple, Blue & Red; As Is; Rosey; Holding Hands; Beer & Water; Anywhere's Paradise; Dance with Aleta; Aborted Dreams; Slew Footed; "P"*.

**PERSONNEL:** *Duane Eubanks, trumpet & flugelhorn; Abraham Burton, tenor saxophone; Marc Cary, piano & Fender Rhodes; Dezron Douglas, bass; Eric McPherson, drums; Steve Nelson, vibraphones.*

By Eric Harabadian

This is a pretty straight ahead date cut from the cloth of post-bop Miles and bears an overall modern progressive vibe. Leader Duane Eubanks is a consummate instrumental stylist and composer; having scored all, but one, of the ten tracks here. Hence, the album takes on a very personal nature and shows many engaging sides to the trumpeter.

"Purple, Blue and Red" opens the album in a calm and relaxed manner, with a rush of cymbal washes and an overture of interlaced horns. Then they get busy shifting the tempo and mood into a brisk swing. The piece almost takes on a conceptual structure; purple begins the tune in a somewhat somber state, blue kicks it up a notch, with the main theme and red brings everything to fruition. "As Is" finds the ensemble laying down an easy swing vehicle that serves as a forum for brilliant solos all around. Marc Cary shines on acoustic piano and some really nice lyrical playing from Eubanks too. "Rosey" is, yet, another musical flavor that falls on the side of pseudo jazz-funk. Cary moves over to the Rhodes and the rhythm section provides a dense and active pocket. Mulgrew Miller's "Holding Hands" is the sole cover on the album and it is a good one. The swaying  $\frac{3}{4}$  feel is lilting and beautiful as Cary plays some inspired comping while vibist Steve Nelson and the leader have time to really emote. "Beer and Water" is a mix that would normally find one diluting the other. But that's not the case here. This is a vibrant and buoyant tune, with a pop-inspired melody that permeates the senses. Eubanks and Abraham Burton really lock in with this one harmonically on the head and subsequent solos. The exotic "Anywhere's Paradise" is a lovely ballad featuring Afro-Cuban-like drumming along with lush piano embellishments and a nice interplay between Eubanks and Burton. This one will take you to Brazil or, perhaps, the tropical setting of your choice. They pick up the tempo and mood with the R&B-flavored "Dance With Aleta." The groove is light and snappy, with some bluesy solos and phrasing from sax, trumpet and piano, respectively. "Aborted Dreams" is appropriately dream-like and has a wavy and surreal effect. Eubanks, Burton and bassist Dezron Douglas dig deep for thought-provoking and challenging solos. Just as it sounds, "Slew Footed" is sly and intrepid, with a playful demeanor. Once the head is established by Eubanks each chorus by a soloist seems to take on its own character. You never know where the tune is going from one minute to the next and it keeps the listener on their toes. The tunes gradually builds in intensity from odd time signatures and structures to a mid tempo bluesy bop. The final track on the album is something simply called "P." It's a nice laid back jam that is well thought out and earnestly delivered. The feel is somewhere between Woody Shaw and vintage Freddie Hubbard, with a classic Blue Note sensibility to it. This is a great capper and an excellent addition to the Duane Eubanks catalog.