



**paul colman trio**

**SERIOUS FUN  
ALBUM HIGHLIGHTS**

**with Paul Colman**

**The album — *Serious Fun***

The first album with the Paul Colman Trio is called *Serious Fun*.

We toyed around with the name for ages. Eventually we chose *Serious Fun* because it sums up our live performances and what this CD is all about.

We talk about serious things in a fun way, and we talk about fun things in a serious way. We like paradoxes: things like life and death, community and the individual, serious and fun. These things that appear to be opposites, but they're not — they go together.

***Sweet Voice***

There's no doubt that serious and fun permeates the album.

*Sweet Voice* is like that. It starts off on a summer's day. It's fun, but it's really about hearing God's voice. And as you know when we don't, things fall apart.

***Dip***

A friend of mine experienced God in an unconventional way while surfing.

The song talks about him enjoying nature. It also leads you in a direction where he drinks the living water and now surfs on that!

***Run***

We had a lot of fun re-recording *Run*. This really rocks!

***Big Boy***

*Big Boy* is a bit tongue-in-cheek. It's about people avoiding responsibility.

Basically it's saying: grow up. You might have a great car and a great family. Everybody might respect you at work, but are you really a big boy?

Have you really taken responsibility over things? Have you got the guts? Can you face things? It's like a Seinfeld episode. It's fun to listen to, but you're looking at yourself and laughing.

***The Killing Tree***

While there's a lot of continuity on the album, there's a lot of contrast too.

It talks about some pretty serious matters, but once again it doesn't bully you. It tickles you.

*The Killing Tree* starts off with our character trying to be his or her own Savior. They end up realising they need someone to save them from themselves.

The song also talks about one's struggle to let go of pain. It's strange, but pain can become one's friend — the worst kind of friend, because it eats away at you.

### **The Banquet Table**

*The Banquet Table (Parts 1,2 & 3)* traces the story of a self-righteous person who's been invited to dinner with Jesus.

At the banquet table, the guest can't believe the kind of "mongrels" that have been invited.

Out of his own self-righteousness he judges them as unworthy. "If only Jesus knew the kind of people they were, then He wouldn't have invited them to dinner," the guest thinks.

The story progresses and it dawns on him. He's been invited too!

It's all about someone losing his or her self-righteousness, and believe me that's heavy because we're all self-righteous. Well at least I am.

Musically it's pretty indulgent. The whole thing goes for 8<sub>1</sub> minutes. There's congas and the JS Bach string quartet playing in one corner. And an acoustic piano which we put through a distorted Lesley speaker.

Grant scrapes the piano strings with glasses and screw drivers creating magnificent sounds.

### **Home**

*Home* is a statement that we're connected to the Person who is the answer. But there's the sense we're not home yet. We haven't arrived. We're still searching and yearning for the deeper things in life.

### **Dear God**

*Dear God* continues the same theme. We've come to the conclusion that God is real and that He is love, but we still have questions and don't understand a lot of things.

Like: who is this character of Christ? His life was so bizarre compared to what we consider success to be. He was born 2000 years ago in an underprivileged society to a pregnant teenager. Yet this guy was God! How could God be so humble? How can he do that? He obviously wants to deconstruct the whole concept we have of power and authority and say that He's the servant king.

So for us to go out and say we've figured it all out, this is it, package it, sell it — nothing could be further from the truth. We're fellow seekers, fellow searchers.

### **Fill My Cup**

We decided to finish the album with *Fill My Cup*. It's become a bit of a tradition for that song to appear on anything that I record. But this time we did a different radio edit because it's never had a national campaign. I've just been selling CDs out of the back of my car for the past ten years.

Now we're trying to do something serious. And fun of course!

I think the new version of *Fill My Cup* deserves to be played on radio. The one thing about radio is you've got to get to the chase pretty quickly. The original version took a minute to get the chorus. So Phil Gaudion's re-edited it and wow! What a great way to finish!