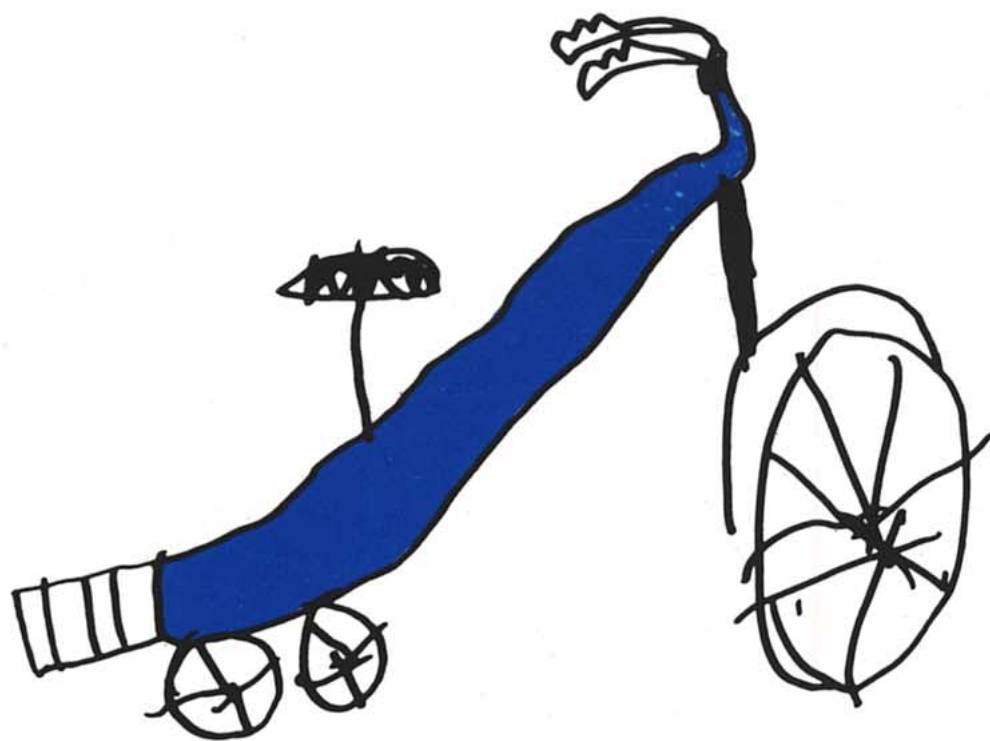


FLIM & the BB's
TRICYCLE



dmp

Billy Barber, Acoustic Piano, Fender Rhodes,
Prophet and Moog Synthesizers
Bill Berg, Drums and Percussion
Flim Johnson, 5-String Alembic Basses and
Oberheim on Lunch Hour Wedding March
Featuring:
Dick Oatts, Alto, Soprano & Tenor Saxophones,
Flute and Clarinet

Several thanks to:

*A&R Recording: Milton Brooks and Scott James, Barb Crofoot,
Mary Kathryn Conover, Gary Gauger (RIMS, Gauger Percussion
Inc.,) Gary Grimm, Dave Holcomb (GHS), The Jungs: Darcie,
Herschel, Jean, Paul, Peter and Tom, Dave Karr, Jay Mattes,
Jeff Kussard, Minnesota Public Radio: Mary Lee, Bill McGlaughlin,
Tom Mudge, John Scherf and Tom Voegeli,
Leslie Nitta, Kathy and Sam Oatts and the X-80 error correction
circuitry. Extra thanks to Tom Jung for playing Prophet on
Thunder And Birdies (mixed pretty loud, don't you think?)*

FLIM & the BB's
TRICYCLE

1. *Tricycle* 4:41 (Barber, Johnson, Berg)
2. *Cakewalk* 6:33 (Barber)
3. *Lunch Hour Wedding March* 6:03 (Barber)
4. *Sweet Winds of Change* 5:13 (Barber, Johnson, Berg & Lewis)
5. *Tell Me* 6:12 (Johnson, Nitta, Berg)
6. *Thunder And Birdies* 5:07 (Barber, Johnson, Berg)
7. *High Wire* 5:32 (Barber)
8. *The 8:29* 3:52 (Barber)
9. *Sam's Samba* 6:00 (Oatts)
10. *Eden* 6:11 (Barber)

*Recorded direct-to-digital by Tom Jung using the Mitsubishi X-80 digital recorder
at A&R Studios, New York on November 26, 27 and 28, 1982.*

Produced by Flim & the BB's and Tom Jung.

Edited by Billy Barber and Tom Jung.

*All compositions © 1983 Strictly Serious Music (BMI)
and Music As Software (BMI).*

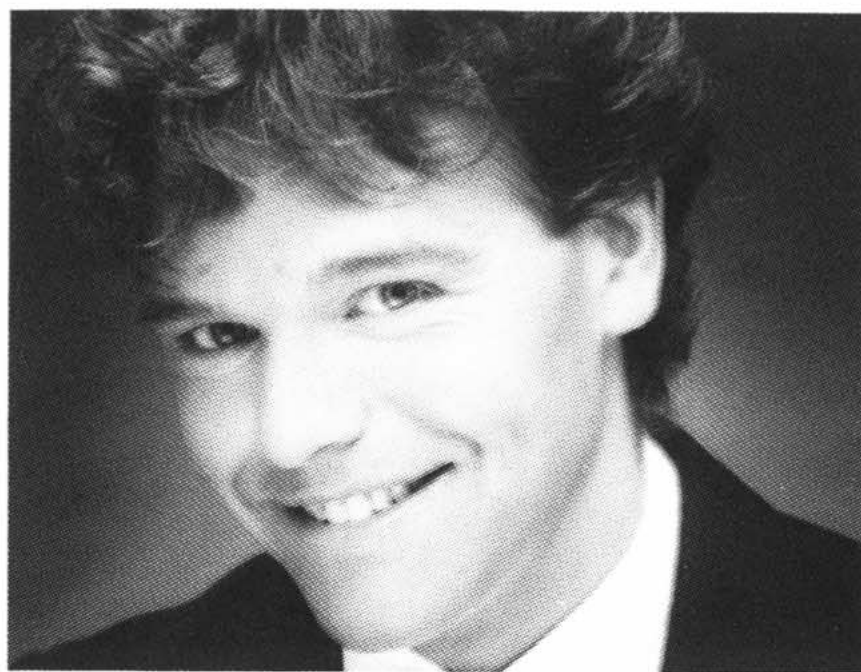
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Design by Jim Henderson
Cover illustration by Jacob Berg

Some people think musicians should be heard and not seen; or more specifically, read. That perhaps they are the last ones who should critique their own work, either because they are too close to it to be objective or too illiterate to write a well constructed paragraph.

But conventional liner notes seemed inappropriate somehow, as did a typical bio. Since enclosing lyric sheets would have made for an extremely thin booklet, we decided to take a stab at explaining our musical and personal motivations in making Tricycle.

It all distills down to an extremely simple idea — spontaneity. That is



BILLY BARBER

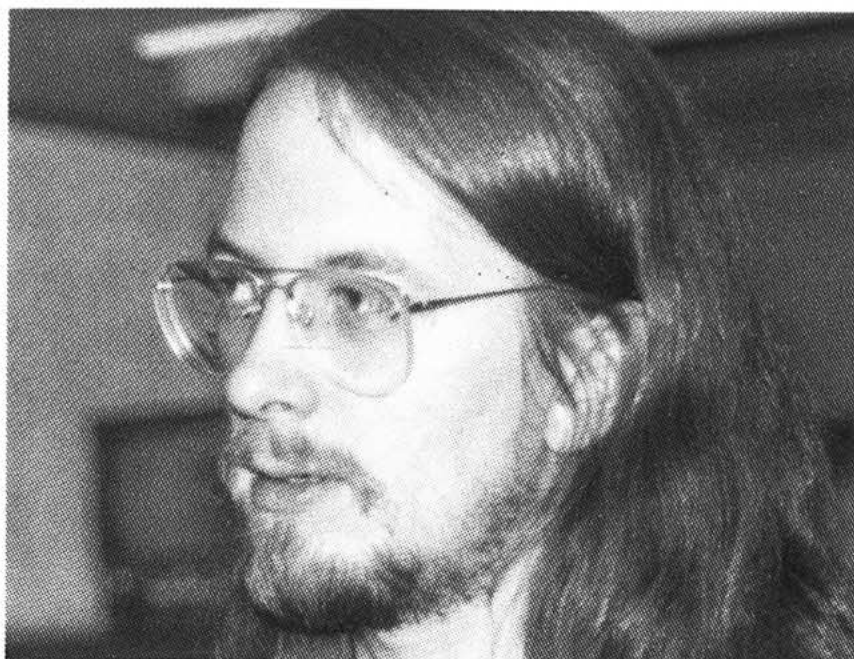
the way we approach our writing, our playing and our friendship. That is the tie-in to the children's drawings and coincidentally a nice tie-in to the shiny and new, seemingly magical compact disc.

We are firm believers in risky music. We are trying hard to offer an alternative to

the musical equivalent of processed cheese. (Am I starting to sound like a snob?) It's just that we'd love to think that the feeling of abandonment translates through this new musical world of 0's and 1's and into your listening room. In other words, we hope you feel good about the way it came out because we feel good about the way it went in.

"HIGH WIRE" JACOB BERG





One might assume from the name Flim & the BB's that these guys aren't all that serious about what they're doing. Well, there's a little truth to that. We are serious about the music, but "top ten" certainly never crossed our minds.

One of the oddities of our music just happens to coincide with an outstanding feature of digital audio; the ever-popular wide dynamic range. The first few bars of track one should show you what I mean. (I hope your speakers are alright.)

It all started in Minneapolis in the early seventies. While the high-tech monster 3M was experimenting with

its first digital audio recorder, just across town Flim & the BB's were beginning the musical experiment. When 3M techs got tired of listening to oscillator test tones, they

would ask us to come down and play some music into their latest box of integrated circuits. Early re-

sults were...well...interesting.

Then in '78 we actually did a "direct-to-digital" recording using one of these prototype machines. (No overdubs, no remixing and no editing.) That machine worked quite well, but was soon dismantled, making our master tape obsolete. No machine could decode that particular code. The record became a collectors

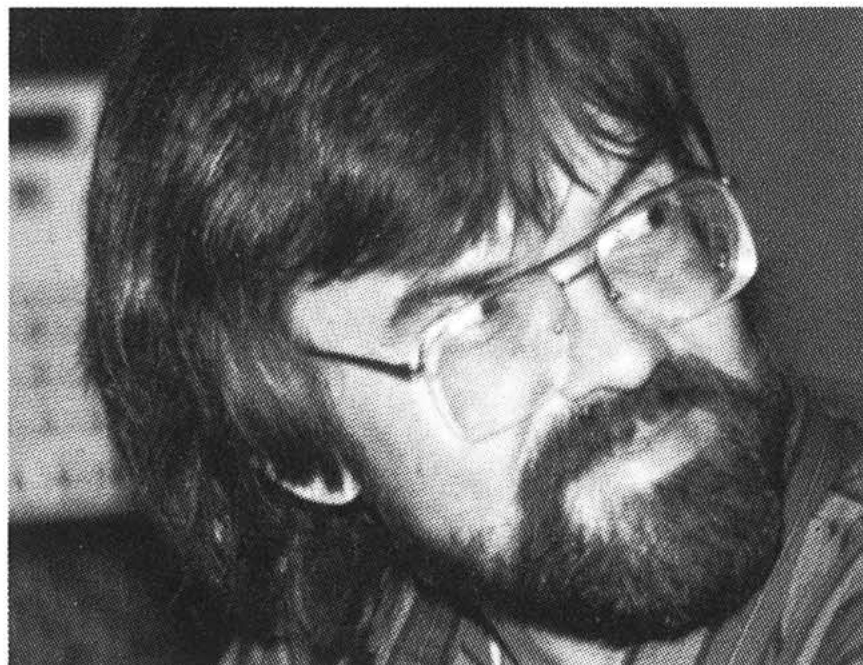
FLIM JOHNSON

item by default. Hang on to that copy, mom.

Then in '82 along comes Tom Jung with DMP and pleasantly surprised us by saying he wants to do a compact disc project with the band. Once again we play into a digital two-track machine (Mitsubishi this time,) with no over-dubs and instant mixing, but this time we get to edit. (WHEW!) The music stays digitally encoded right into your living room. And finally, you surprised us again by buying this C.D.! Thank you for giving us the the opportunity to play into your new box of integrated circuits.

About once
a year, this band
of friends ceases
all its separate
endeavors and for a few days
rekindles the magic that brought
it together.

Here's some of
the magic...

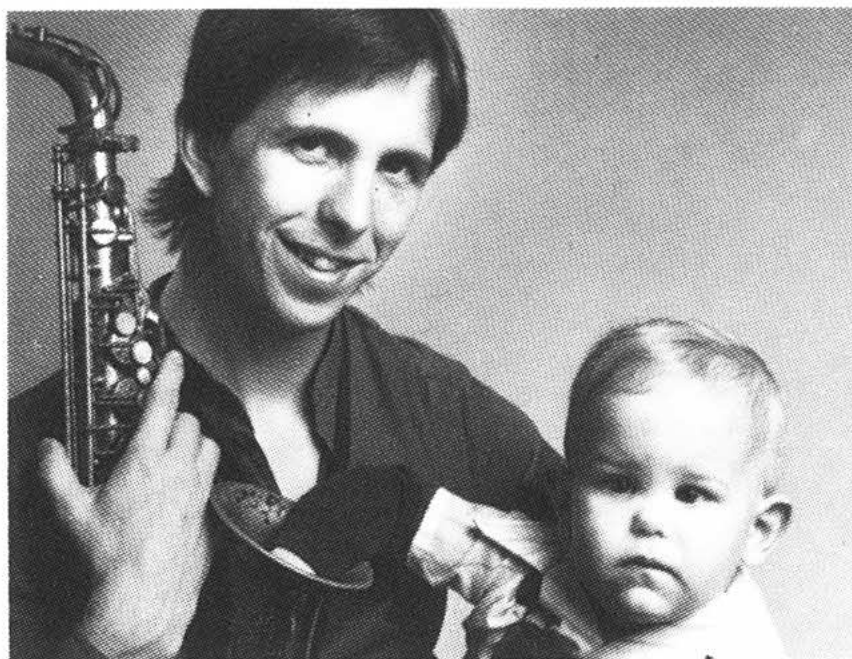


BILL BERG

"THUNDER & BIRDIES" JACOB BERG



Dick was born in Iowa and first studied alto saxophone with his father, Jack Oatts. He moved to New York City in 1977 and shortly thereafter joined the Thad Jones/Mel Lewis Orchestra. He has played in small groups with Bob Brookmeyer, Joe Morello, Dom Salvador and

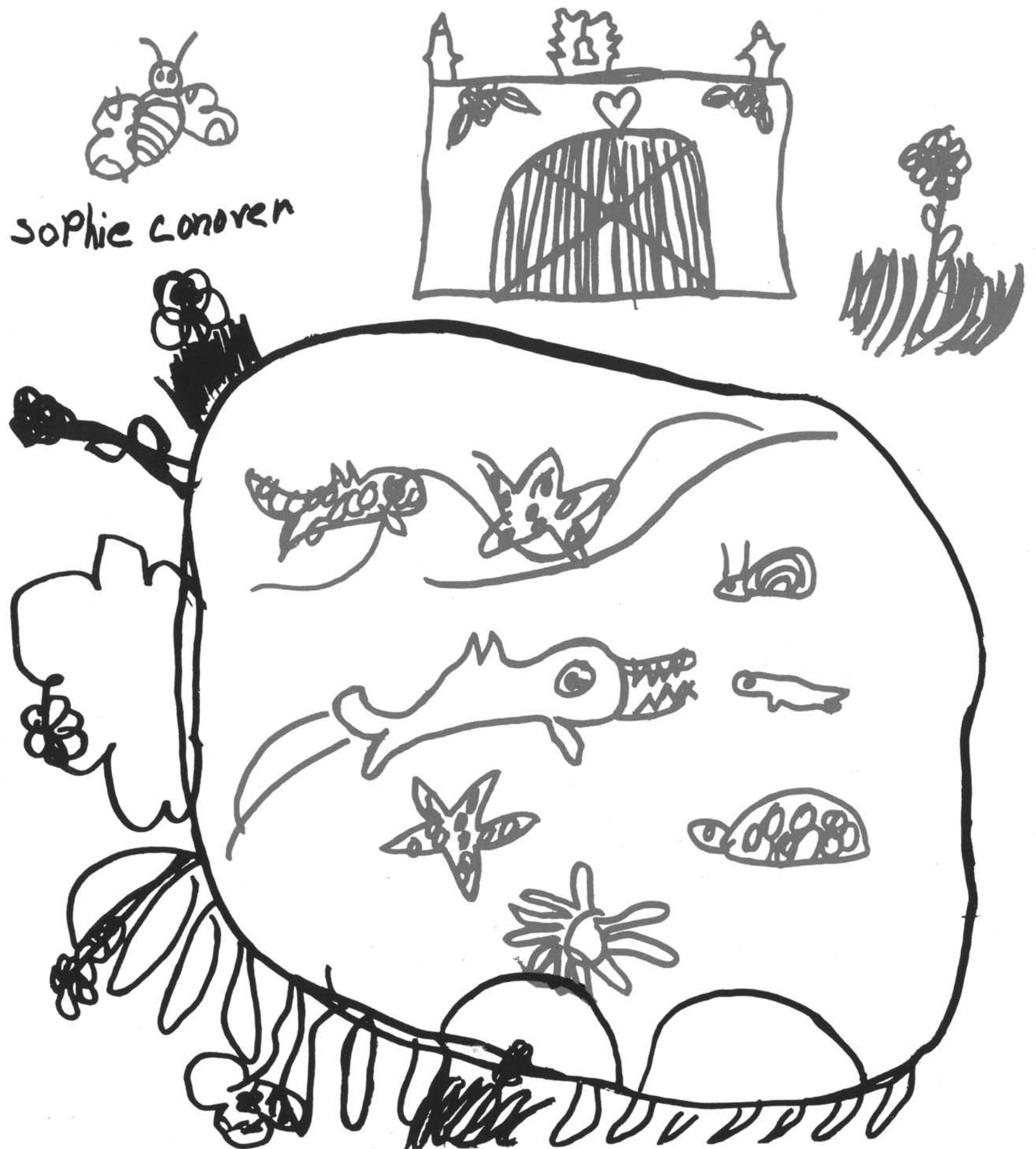


Harold Danko and in the bands of Gerry Mulligan, Tito Puente and Chuck Israels. Dick has toured and recorded extensively with the Mel Lewis Jazz Orchestra and Quartet since 1979, and recorded with Flim & the BB's on their previous record titled simply "Flim & the BB's."

DICK OATTS

"EDEN" SOPHIE CONOVER

sophie conover



"THE 8:29" JACOB BERG



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