

berg sans nipple - form of... (prohibited rec.)

The franco-american duo BERG SANS NIPPLE consists of (but is not limited to) Lori Sean Berg and Shane Aspegren.

The former is a suave Frenchman from the dirty rues of gay Pariiee and the latter is a lanky Scandinavian-looking fellow who actually hails from the dusty plains of Nebraska.

Once rumored to have been Siamese twins separated at birth (according to them, their relationship is really much closer to that of Ghost Dog and the ice cream vendor), the reality is only more mundane at first glance: two kids (both best known as drummers) trapped in a tangled mess of cables, keyboards, samplers, horns, bells, machines and drums.

The 'music for the short film Marie-Madeleine,' soundtrack-ep (2002) was a first glimpse into one of the directions that the duo has taken, combining textured minimalism, emancipated-rock, electronica and fluttered jazz.

The first full-length, 'form of. . .' (2003) takes its shape down many different roads, managing to capture the sonic intensity and magic of the duo live while transcending even that with a rare beauty that is seldom captured on tape.

Between the two of them, Shane and Lori have made music with folks like: Lullaby for the Working Class, Purr, Bright Eyes, Songs:Ohia, Don Nino, Dominique A., TV City. . . and many more.

"Shane Aspegren (drumset, percussion, keyboards, melodica, machines, etc.) and Lori Sean Berg (wurlitzer and other keyboards, guitar, trumpet, percussion, machines, etc.), with antique keyboards, samplers with dying batteries, a drumset that sings and bells that spin, rediscover their music and throw any concept of free-post-exp jazz-rock-hop into the river. An intense experience somewhere between Money Mark and Dirty Three, with Silver Apples and Slint in the trunk of their car."

BERG SANS NIPPLE take off on the roads of Europe: hopping onto a tour with Do Make Say Think, one of the flowers of the Canadian label Constellation, a master reference in emancipated rock; also as the back-up musicians of Don Nino, as part of communal tours with Herman Dune and Francoiz Breut. It's enough to see them one time to be allured by the passion and the responsiveness of the duet. They are spirited live, switching off between Wurlitzer, samplers, mélodica. . . and the pounding of a vintage 1922 drumkit. The soundtrack "music for the short film Marie-Madeleine," published in the shape of an e.p. (Gumspot records), gives only one outline of their possibilities and the extraordinary evocative capacity of their music. Evening after evening, a repertory takes form: the pieces which constitute it are the subject of several recording sessions which are to be mixed in Nebraska by Mike Mogis (Bright Eyes, Lullaby for The Working Class...). Managing to capture the intensity and the magic of their live presentations, their first album also opens up to new collaborators like Luke Sutherland (Long Fin Killie, Bows), Ohad Benchetrit and Justin Small (Do Make Say Think) and Maria Taylor (one of the voices on the album "18" from Moby with her group Azure Ray).

One morning, Shane handed me a mastered copy of "form of... BERG SANS NIPPLE" and asked whether or not I'd like to write some words about it. It is obviously an honor since I had the chance to assist in the birth and the first steps of their musical project. I remember that after their first concert, I said to Shane that their compositions pointed out to me the alchemy of Tortoise or the sonic richness of Fridge. These references are out-of-date today since BERG SANS NIPPLE is well beyond, in search of a strong identity without border.