

ARTS & CULTURE

T H E ALGORITHM R O C K S

North of America and Neuseiland at the Marquee

BY BRIAN PETTIGREW

The pink stage lighting was fucking guitarist Mark Mullane up: he couldn't see the light on his effect pedal. Curse number one.

Halfway through the set he broke a string. Curse number two.

And even though a lot of people showed up to watch them play, North of America didn't get called back for an encore (the low key cover band playing the same night at the Palace got to play "Summer of '69" as an encore...). Curse number three.

As the name of their album says, these songs are cursed.

Halifax math-rockers North of America played with Neuseiland to a full house on Friday night at the Marquee. The place filled up around 11 p.m. with good-hearted, wet people (read: Haligonian down-pour). Neuseiland took the stage with Indie Rock veterans Tim Stewart of Kid Twist (formerly of Coyote and Bubaiskull) playing bass; Charles Austin, of the now-defunct Super Friendz, on guitar; Joel Plaskett of Halifax indie rock legend Thrush Hermit beat drums; while Drew Yamada, also of Super Friendz fame and Andrew Glencross of Al Tuck and No Ac-

tion switched back and forth between guitar and 12" organ. Naturally, they put on a heck of a show.

Before the show, I got a chance to talk to Jay LaPointe, the guitar engine ear for North of America, who said the band has been enjoying their recent success in Halifax and is anxious to get on the road again to preach their good evil mathematical sounds across the country, in the U.S., and in Germany. He compared their recent luck to being in a bar 24 hours a day with some idiot trying to buy your affection with booze and kill you with smokes.

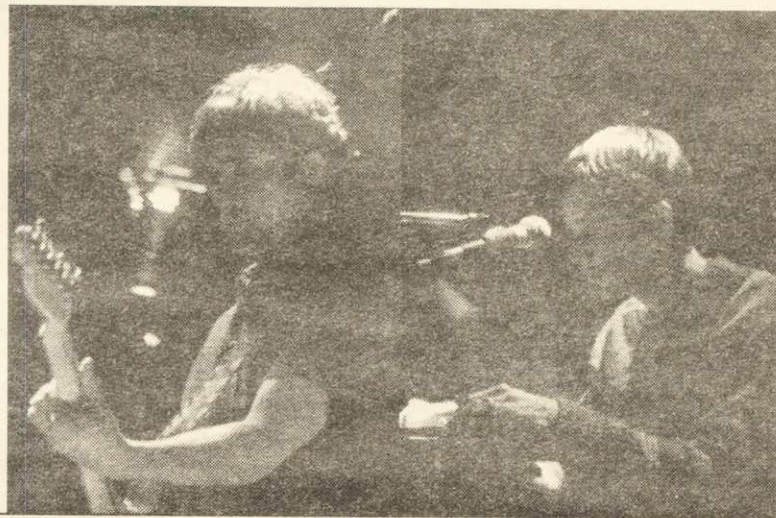
Lapointe grew anxious when I told him to break his legs, and his anxiety mixed with nausea as he stared at the colour of the walls at the Marquee. He left my company and went backstage to smoke, drink and relax.

North of America hit the stage a little before midnight, easing into their set with a mixture of melancholy and thunderific sounds.

The layering of powerful guitar chords, simple but catchy bass lines, and a drum beat that perfect time with brilliant fills and cymbal crashes filled the top floor of the Marquee with a harmony of noise.



photos by Jenn Bethune



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