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BLUNT

WASH

DIED FOR YOUR DINNER





A TRUNCHEON FOR LUNCH



PUBLIC RECEPTACLE

THE RETURN OF DOUG DOG



Anyone who may have read Herman Hesse's novel 'Damien' may understand the concept aligned to the Mark of Cain. Guitarist and vocalist John Scott tells, 'in the novel there is a re-interpretation of Max Damion saying to the characters 'do you ever think that maybe the Mark of Cain wasn't this physical mark that God gave Cain his brother. When brother Max is killed God realises this and puts a mark on Cain to save him from the people wanting to kill him in retribution for his brothers death. The mark stops the people from doing anything cause they realise that if they do they will suffer a hundred times worse.' What the book does to me is that it suggests that the Mark of Cain wasn't physical, it was psychological and I've always liked the imagery of people clearing out of the way when you walk down the street like in a reference to Cain'.

Now you've heard about the philosophy behind the name here are Mark of Cain in the fact, live before a final gig at Max's, Petersham in early April. Present is John Scott, unable to make it were the other two members Kym Scott, bassist and brother of John, and Campbell Robertson who plays the drums.

The story of Mark of Cain began in Adelaide in 1985 when John with his brother Kym got a few songs together as well as some Joy Division covers. John continues ...

JOHN: We started off with the drum machine then went through a million or so drummers. At one stage we were a four piece with Rod Archer from the Iron Sheiks being our vocalist. Things have gone through so many stages. We finally became a three piece again when John Rickett joined. He later left and we finally got hold of Campbell Robertson who'd played in a thrash band called Systematic Death.

BLUNT: What can be the changes attributed to and how do you feel they have been in a detrimental sense.

JOHN: I think you cant attribute it to basically finding people to do what we want them to do. It's detrimental in the sense that you don't play as regularly as you'd like to and you just train up one and he leaves. We are happy with Campbell 'cos he's such a great drummer. Technically and feel-wise he's taken us a long way.

BLUNT: When people have mentioned Mark of Cain some say Adelaide's second rate Joy Division. How do you feel about this?

JOHN: We've taken influences from Joy Division and made them our own. Being called second rate Joy Division on whatever has cause for alarm, but I've always thought if you can make it such that it sounds authentic and seems real when you play then it is no problem. Everybody else is Stooges influenced or something and they're not hassled.

*Mark of Cain have always enjoyed a good reaction from Sydney audiences. On the other` hand the reaction of audiences to the band in Melbourne. are not so healthy. as highlighted by a tour there at the end of March.



JOHN: They definitely don't seem to appreciate us as much as they do here. I think Melbourne is a bit more diverse whereas in Sydney it's more of a hard-core inner-city crowd where it's much more dissipated. Small venues, small PA's, managers yelling at you whilst you are making money for them. They just treated us like shit.

BLUNT: What's it like back home in Adelaide?

JOHN: The band gets a pretty strong reaction at home, but you've got to remember as well that it's a lot different in that we haven't got all these scenes. People all tend to hang around in one group and don't seem to worry about fads or trends so it keeps things alive a lot. You can't play constantly live in Adelaide otherwise you'd burn out. If people knew you were going to play 3 weeks straight they would only come say, once. But playing once every three weeks it makes it easier to get work.

*John is packing his bags mid May and leaving home to Tel Aviv for a work transfer. Whilst o/s he will also help promote Mark of Cain in the hope that a few gigs can be organised for Kym and Campbell to join him. Interest gained for Mark of Cain on an overseas scale has been in Germany through an agency called NORMALL, and in the U.S.



BLUNT: Do you think there is a future for the band o/s?

JOHN: I don;t know really, I'm just coupling it up with the future. I think people would be interested in Europe' but it all depends on whether we want to live there and we don't. I've decided after five years of work that I want to give more precedence also in working with the band. We'll see how the land lies when I return in 18 months.

* A few years back the band released a single on the Sydney label Phantom records. The next piece of vinyl following that was the Battlesick LP released on Dominator, a label in Adelaide by Kelly and Aaron Hewson.

BLUNT: Why the change, what happened with Phantom ?

JOHN: We originally sent a demo to Phantom and they wanted us, it ended up being a big stuff around with us in Adelaide and them up here in that we couldn't communicate properly so it wasn't happening the way we wanted it to. Things were blind once the phone hung up

nothing would be done. Kelly and Aaron started up and we thought stuff it, we'll go with them.

*Battlesick was released up here in October last year and won many a favourable reaction not to mention yours truly. The record made No 17 in U.S.Charts, No. 1 in Adelaide where it sold over 400 copies which is unheard of for even an Adelaide band. In Melbourne they sold more T-shirts than albums and in Sydney overall they sold 200. People listening to the album preferred to like Battlesick, the Last Judgement, Call in Anger and the Hammer.

BLUNT: DO you feel like the album was a good indication of the band's live sound?

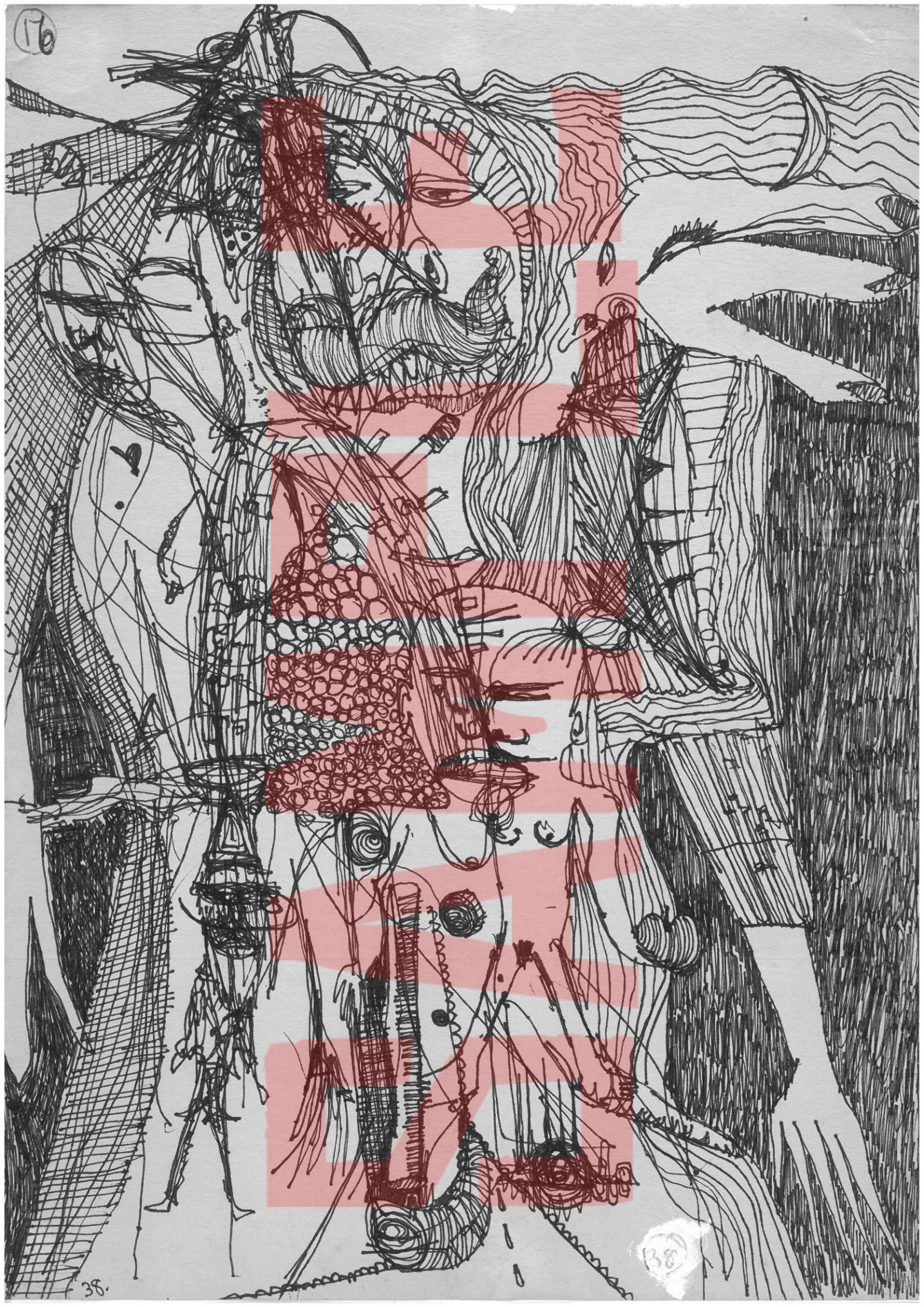
JOHN: We didn't particularly go for a live sound when we recorded it. We went for more of a produced sound 'cos we tried live in the studio and we were not too happy with it. It didn't have the effect that would make it playable over and over again. Things produced I feel stand up a lot better. Personally, I feel that you tend to lose a lot doing it in a live sound. People can see us live and see up more intensified.

*A few of the songs on the album have a close reference to death and fear, something which John

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