



Sheep On Drugs



This interview appeared in the 1st issue of Hard Wired, and took place prior to the "One For The Money" album. (circa 1997)

HW: So SHEEP ON DRUGS are going to America, what's occurring?

Duncan: We've had enough of this place and the way we've been treated. Well I don't know if you'd noticed that 'Strapped For Cash' was number 17 in the Indie charts, we sold 200 odd copies. I could have gone out and bought that myself, if I bought 200 more it could have got higher. I thought what a pathetically low figure. We couldn't make any money, gigging and stuff was fucked for us because of our booking agent. Also when we were dropped from 'Island' nothing happened for 9 months, we just sat writing the song we are putting out now. I didn't have any money and Lee's savings had been spent over the 9 months so we didn't sign on as we thought we were going to get a deal any day now.

HW: - so why did 'Island' drop you?

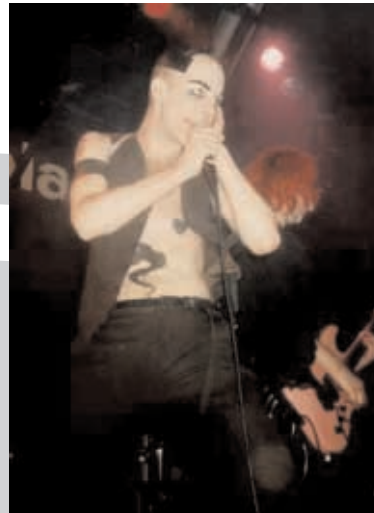
Duncan: What happened was that we were signed to 'Island Incorporated Worldwide' and that's basically American. Then we got bought by Polygram, and Polygram just basically drew the line, dropped loads of bands. We were going out on a label called 'Smash', that's on 'Island' 'cos they got such big acts but Smash just got written off. It was going all right, they just didn't understand our standards. The guy from the record company was

really into us, even though he didn't really understand any of it he was going with it. But the bloke at the top really pissed me off, because you know in NME they have these puns on the front page, they're really tacky aren't they? Well they used the word 'Ewe' and that really pissed me off as puns are not cool! The press release in America was something like 'Ewe Love It!' and I said to the bloke firmly but quite politely that 'puns like this are not cool, especially in England, and er

it actually is a bit embarrassing, can you not do it again?' Next time we were over there, same old story, bastards, they don't have any respect at all.

HW: Do SHEEP ON DRUGS have a new record deal now then?

Duncan: Well yeah! well sort of. It's a 50/50 deal which is a lot better. We are a



limited company now, well to make these records. After we found out our agent was bullshitting us I phoned up 'One Little Indian' asked for a meeting and got it the next day, they said when and I said tomorrow, but they are just bullshitting us as well. When we did our march gig at 'LA2', the one we sold out, they said they would send down six people from the record company to

see us and take it from there. Only two of them came down so I rang them the next day and said 'Why did you send two people?', he just mumbled some excuse and I said 'Why did you lead us on, so what's happening, are you going to sign us or what?' I knew they weren't going to. All we asked was to put out one record and try us out, and they wouldn't even go for it. No one would take the risk, they all liked us even 'Island', it was trendy having 'Sheep On Drugs' on their label, but that's all.

HW: When are we likely to see SoD back in the U.K?

Duncan: Well, literally after the tour. We want to do a gig straight away, probably a London gig. We've got new agents and well we did that gig with 'Gary Numan', a very disturbed gig. I didn't know what was going on because I didn't have my glasses on and the lights were on me and I just thought 'there's punter, lets do a gig', and I thought why aren't they dancing and only clapping politely between songs. About three quarters of the way through the gig I was crawling my way across the stage towards what I thought was a girl to lick her face, and then I thought Awww! that's someone's mum!! Lee said he was watching this bloke who was really enjoying the gig who had his daughter on his shoulders who was about twelve, and she was getting more and more distressed.

HW: Is there any material for a new album to come?

Duncan: Oh yes! We're doing the new album, I've got to go and do the vocals today and it's called 'One For The Money'. The CD package is going to look like a cardboard box with a cd inside with 'Sheep On Drugs' embossed on the front on writing down the side saying 'Rip Here', you'll have to rip it open literally. It's likely to be out in September

with a single out first.



We've done a cover of 'Waiting For The Man' by 'Vevet Underground', Lee said I'm 'going to play it all to you and you've got to sing it' and he played acoustic guitar with a little keyboard noise. I knew the song and the arrangement, and he also put in a kick drum and it sounded quite good. We've had a good year and a half to write some good songs for this album and work on the words and artwork. The words will be written on a folded up piece of newspaper, there will be extra words on that aren't in the songs.

HW: What can the SHEEP ON DRUGS faithful expect musically?

Duncan: The new album is more danceable than 'On Drugs' and a lot harder than we have done before. It's got more groove, especially now we're using jungle drums. It's like a combination of the two 'Greatest Hits' and 'On Drugs'.

HW: Do you have any musical influences?

Duncan: Just stuff we saw when we were younger. I saw 'Iggy Pop' when I was about fifteen years old, I was pretty much influenced by him. I also saw 'The Birthday Party' around the same time, 'Nick Cave' was amazing.

HW: Do you think you will ever collaborate with another band or vocalist?

Duncan: No, No, we've remixed stuff for other bands. We'll do that, but that's as far as it goes, we just prefer to work together. Anyway, it takes up so much of our time. Maybe in a couple of years Lee might do some music for someone, but it will still be Sheep On Drugs and I'll have to like it as well. And I might do something for someone, but Lee would be involved as well.

HW: Do you have any favourite bands?

Duncan: None, not really. I don't really listen to music much, not since we've been making it. Now I look forward to the next song that Lee does. I do like one rap band that's called 'Gangsta' and I like old 'Elvis' songs and early rock and roll.

HW: Are there any other cover versions you would like to do other than 'Velvet Underground'?

Duncan: Yeah, we once did a live cover of 'Sex Dwarf', but we haven't worked on it enough. That was in 1992 at the Camden Underworld, but it was a hard one to tackle.

HW: What's your opinion of the current Industrial scene in the U.K?

Duncan: I get a bit frustrated with a lot of bands. I was watching the programme 'The Sound Of The 80's' and there were all these two piece electronic bands like 'Soft Cell' and 'Erasure', but there were so many, and we are only doing what they're doing, making traditional English electronic music, one doing keyboards etc. and the other doing vocals. And I can't understand why there aren't any

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bands like
us who

also use costumes etc. The way I use all my get up on stage, it's all to keep people's interest and to make it more of a show. I like to give people value for money, and it helps to demonstrate the songs better, and not to forget that it's a part of the gig and not just music. I like to abuse people, but that's just part of my stage presence. It's the rapport I have with the people, I get frustrated with bands who think it's give and take, they take your money and you get a good time, it's not at all like that.

HW: Have you had any particularly memorable gigs?

Duncan: Oh, it's got to be the one in America in Buffalo, the gig was three and a half minutes long. I did nine and a half thousand dollars of damage and nearly got killed by the bouncers, I smashed the stage up. But I went mad, we were halfway through the tour, I hadn't been to bed for about two weeks. We had this pink rock and roll bus and we had just ran out of cocaine. I only take it in America I won't take it in England, it's so expensive, in America it's so cheap and so pure it blows your head off!. We had just taken so much cocaine and on the tour bus the beds were like coffins and I wouldn't get in my coffin. We had about twelve of these coffins, a bog and a room at the back, a drugs room, by the time I got to Buffalo I was in a bad way so I put it down to that. I was woken up about ten minutes before we were to go on stage and for some reason I didn't like the sound, I said to Lee 'Stop it!' and he wouldn't so I had to stop the sound. I put my foot through the stage monitors and then pushed over the PA and watched the crowds flee. Then I made for the equipment, thousands of pounds worth, then I got rugby tackled by our tour manager and got escorted off. Lee said 'You cunt, you've ruined it all' and then I asked 'when are we going back on?' and Lee replied 'We can't, you've broken everything.'

HW: What would be your favourite track from any of your albums?

Duncan: Oh, I think it's 'Slap Happy' because I enjoyed doing the lyrics. The first album, there's so many words in it. I listened to it the other day and there were so many, even in just one song, I couldn't believe it. I thought fucking hell, there's so much here. With this new album we've been a bit more off the cuff.

HW: Is there likely to ever be a SoD video compilation?

Duncan: Yes, we've got six now, we've just got to do one for 'X Lover' then we've got seven. We're going to take the video cameras to America with us to get some good tour footage.

HW: Would you change anything in this world?

Duncan: I'd like more money! I'm very self-centred, I'd only do something for my own benefit. And I'd like everyone to treat me with respect, bow as they walk past!

HW: And your epitaph?

Duncan: 'Thank God he's gone' probably scrawled all over the top or whatever. 'Thank God the fuckers out of the way, thank god the fucker shut up!!!'