



Czukay (left) and Schmidt with Pierce: "This craziness can only be MOJO."

ANNOUNCING CAN'S victory, a humbled-looking **Jason Pierce** mutters how these Krautrock heroes "managed always to improvise with focus". Listening back to 1971's *Tago Mago* today some might question Pierce's analysis. Yet, its astonishing sequence of star-sailing studio jams, percussive thumpathons and sound collages has transcended its initial shock-of-the-new, becoming virtually a set text in rock extemporisation, and packing enough awesome power to blow those minds still virgin to its alchemical grooves. "It's *Tago Mago's* 35th birthday," beams their keyboard wiz, **Irmin Schmidt**, on receipt. "Like some wines," he added, "it could be at its best over the next 15 years..." Later, both Schmidt and bassist **Holger Czukay** remain cock-a-hoop. "The award is great!" says Schmidt. "I think *Tago Mago* is a good choice because it shows the wide range of what we

THE MOJO CLASSIC ALBUM AWARD

Can  
*Tago Mago*

VOTED BY MOJO STAFF & WRITERS.  
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"It's real rock, very arty and very strange."

did. It has real rock, and very arty and strange music. And it's our best-selling album. So MOJO is perfectly right."

"Our drummer, Jaki [Liebezeit], told us that he went to Spain," says Czukay, explaining how the album got its name, "and every morning he got up and went up to this rock, *Tago Mago*, which is south of Ibiza, and he said he wanted to fall down into the sea and [commit] suicide. This album prevented him from doing it. For us to be honoured for this kind of craziness can only be an award from MOJO, because you're feel-

ing brotherhood with us about it. I tell you, we would've had a heart attack if we'd been awarded something for this album 30 years ago. But after 30 years, everything's cooled down, even us." *Andrew Perry*

SEASONED TOILERS in the songwriting, sessions and production mines, **Dan Penn** and **Spooner Oldham** arrived hauling a huge catalogue of hits to receive the MOJO Roots Award from comparative tyro **Richard Hawley**. With gripping soul co-compositions, pop classics like The Box Tops' *Cry Like A Baby*, and session and production credits stretching back 40-plus years, Penn and Oldham were "glad to be in the company" of so many friends and stars, said Spooner, "and still able to function almost normally." "We're not the stars," Dan said, "we're just the twinkle behind the stars. I never did want to be too far out in front but it's nice to

THE MOJO ROOTS AWARD

Dan Penn  
& Spooner  
Oldham

VOTED BY MOJO STAFF & WRITERS



Oldham (left) and Penn: "the twinkle behind the stars".

come to something like this. I really appreciate the fact that people over here in the UK are into who was behind the songs, who played, who produced, who wrote the song." And his favourite in the Penn/Oldham songbook? "I like *I'm Your Puppet*." The James & Bobby Purify smash was "just one of those nights at Fame. I had just bought a little Stella

12-string guitar and was playin' around and Spooner picked out a little thing on piano and suddenly the song was there. [And the lyrics?] They just came outta my mouth like they always do (laughs). I don't really know where they're coming from, it's just the glow of the moment." *Geoff Brown*

THE MOJO SONGWRITER AWARD

Chrissie Hynde

VOTED BY MOJO READERS & LISTENERS OF MOJO RADIO. SPONSORED BY MOJO RADIO



CHRISSIE HYNDE slinks into Shoreditch Town Hall, growling at photographers and refusing to catch the eye of your eager MOJO chaperone. Then, after spying Spooner Oldham in the pre-show cocktails area, slinks right back out again, Spooner in arm, to pose for pics with her songwriting hero. The quality control factor in *The Pretenders* for over a quarter of a decade, surviving numerous line-up changes and the tragic deaths of original members Pete Farndon and James Honeyman-Scott, accepting her Award tonight (from early songwriting partner Mick Jones) Hynde is in modest mood - "These songs wouldn't have been so memorable if it hadn't been for the guitar players who did all the hooks and great riffs. That's why I'll always be in a band called *The Pretenders* and never just be Chrissie Hynde." Initially reluctant to enter into the whole Awards thing [see below], she finally loses her inhibitions, carousing with a raft of old friends long into the night. *Lucy O'Brien*



A sardonic siren speaks...

Was it good seeing Mick Jones again?

Oh yeah. I used to get on the tube from Clapham and go to his gran's in Royal Oak. She lived on the eleventh floor of a tower block [and] always made us beans on toast. This was about 1976. Mick and I would write our songs and show each other riffs, but as soon as Paul [Simonon] came down I knew it was over for me and Mick 'cos these guys were two peas in a pod. I had to go further afield and find guys out in the sticks from Hereford who had more in common with me. They had a musicality that wasn't so influenced by the little clique of the London punk scene.

What are you doing now?

I'm trying to be quiet, anonymous, do my thing. It's a reaction to how much noise there is everywhere. For a songwriter, quiet is the only way your imagination can work. You have to be alone in a room, frustrated, desperate, bored, crying. Then something might happen.

What song are you most proud of?

Pass. Dunno. I can't think of any.

But you won the Songwriter Award.

That's nothing to do with me. This is the kinda thing that makes it like a normal job. Awards and presentations - I feel like I'm at a business conference. I wanna feel like I'm in a rock band.

Who would you most like to give a MOJO Award to?

I'm not into awards I wouldn't give one to anyone. I think MOJO's a great magazine, but it'd be like asking me to do the tango. I don't know how... (laughs).

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