

**“YOU WOULDN’T  
THINK THAT I  
LIKE THE MARY  
CHAIN, BUT I  
LOVE THEM.”**

---





# THE MOJO HALL OF FAME AWARD

## Elton John

VOTED BY MOJO STAFF & WRITERS.  
SPONSORED BY UNIVERSAL MUSIC  
CATALOGUE MARKETING



IF THERE'S one thing that puts a surreally cocked hat on the MOJO Honours 2006, it's Sir Elton Hercules John – the definitive pop superstar of the 1970s whose extraordinary 40-year career has become a byword for extravagance and glitz – arriving at Shoreditch Town Hall with the smallest entourage on record; just his partner David Furnish and manager Merck Mercuriadis. Accepting his award from Jon Bon Jovi and Corinne Bailey Rae, Elton surveys the room with humbled, fan-like delight ("It's been quite moving to see so many people that I idolise") before making a beeline for Scott Walker backstage to thank him "for introducing me to Jacques Brel". *Tom Doyle*



### Captain Fantastic speaks!

Your next record *The Captain And The Kid* is the sequel to 1975's *Captain Fantastic And The Brown Dirt Cowboy*. What made you and Bernie Taupin decide to revisit that autobiographical territory? It wasn't really our idea. It was Merck Mercuriadis my manager's idea. He said, "You're always bloody well talking about what happened to you. You became Captain Fantastic, he became the Brown Dirt Cowboy, write about it." So Bernie wrote 12 songs, we recorded 11 and there's 10 on the album. It tells the story of what happened to us when we first went to America in 1970.

When you look back, what do you see as your career highs?

I'm not one to reminisce, really. I don't look back, I look forward. When we rehearse for a tour, I have to sometimes get the band to teach me some of the songs. I'm more interested in what I'm gonna do next. When I decide to stop, I may take a little deep breath and look back. I know that it's been a pretty amazing ride. I've had a lot of success and a lot of failures. But if you don't have failures you don't appreciate the success.

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

I would give Rufus Wainwright one because I think he is probably the best songwriter on the planet, without question. I mean, he's in a league of his own. He's a genius, in the Van Dyke Parks/Brian Wilson way.

Had a fine old night then?

Absolutely. You wouldn't think Elton John would like The Jesus And Mary Chain, but of course I love them. Prince Buster and Bert Jansch were the two people I was so impressed with because I literally used to idolise them as a kid. So I like to look forward, but tonight it's been nice to look back.

# MOJO MOJO HONOURS LIST 2006



Beth Orton and Roy Harper lead the applause for Bert Jansch (far right).

## THE MOJO MERIT AWARD Bert Jansch

VOTED BY MOJO STAFF & WRITERS

"I'M THE WORLD'S worst at getting applause," says **Bert Jansch**, winner of the MOJO Merit Award, a category recognising artists that have created the backbone of a specific sound. Joan Armatrading has just grabbed him to add her thanks to speeches by **Roy Harper** and **Beth Orton** and Bert is clearly fazed. "Was that who I think it was?" he asks, a touch of awe in his voice. He should be used to praise by now. "I could go on for years about how fuckin' talented he is," said Neil Young. "Probably my greatest influence," admitted Jimmy Page. The years since his eponymous 1965 debut (recorded in a

**"I'm ready again. I'm playing as good as ever."**

Camden Town kitchen) and 1966's *Jack Orion* (a flat in northwest London) have not dimmed their power (the heroin threnody *Needle Of Death* on the former, or Zep favourite *Black Water Side* on the latter) or the way they made a nation of beat-club guitarists rethink the possibilities of the acoustic guitar. In his wake came a host of six-string troubadours, from Nick Drake to Johnny Marr. Melding jazz and folk in Pentangle, Jansch took his pan-British roots to the world. Now, Bert prefers to think about the future: "I'm ready again. I've a new album out in September and, you know, I'm playing as good as I ever have." *David Hutcheon*

WHETHER ADDING his cigar-chomping comic flourishes to the serious business of south London pop poets **Squeeze**, selling millions of boogie-woogie albums with his Big Band, or providing a showcase for most of the other musos in the room tonight over the 14 series of his peerless music show *Later...*, **Jools Holland** has been a ubiquitous musical presence in Britain for nearly 30 years. As such he is a more than worthy recipient of the MOJO Medal, an award presented in recognition of services to the musical community as a whole. Indeed, three decades in rather than slowing down, the man described by his friend and Medal presenter **Vic Reeves** as "lustrously varnished" is more successful than ever. "I've sold more records in this century than before," says Holland later, "so the 21st century is all right. I thought it was

all going to be Costa Coffee and stuff that didn't work properly, but it's been great. I'm always willing to move on, me."

That genial open-mindedness is at the heart of *Later...*, Holland's equal hurrahs to everyone from David Gilmour to Hot Chip adding a rare democracy to the world of music TV. There can be little else for the man to do, but he does harbour one final ambition. "I'd like to bring Ray Charles back from the dead," he says. "Ray was going to record a song I'd written called *Tell The Truth*, based on something he said to me. He said, 'People can like my music, they can dislike my music, they can like Ray, they can dislike Ray, but they all know I told the truth.' I got it to Ray, but it was getting near the end and wasn't to be." *Andy Fyfe*

## THE MOJO MEDAL AWARD Jools Holland

VOTED BY MOJO READERS.  
SPONSORED BY FORD TRANSIT



"A lustrously varnished" Jools Holland (left) and pal Vic Reeves.