“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 surreal spin 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

"I'M THE WORLD'S WORST作息持续。" 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 Camden Town kitchen) and 1966's Jack Orion (a flat in northeast London) have not dimmed their power (the heroin-throwing Needle Of Death on the former, or Zep favourite Black Water Side on the latter) or the way they made a nation of beat-dub 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'm playing as good as ever."

David Hutchence

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 this 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 become Captain Fantastic when you become the Brown Dirt Cowboy, write about it." So Bernie wrote 12 songs. We recorded 1 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 few of them. 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 the kid. So I like to look forward, but tonight it's been nice to look back.

Captain Fantastic and The Brown Dirt Cowboy

THE MOJO MEDAL AWARD
Jools Holland
VOTED BY MOJO READERS
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"A lustrously varnished Jools Holland left) and pal Vic Reeves.

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