Some images in this publication are not included in the touring exhibition.
What a Life!
Rock Photography by Tony Mott

This exhibition showcases rock’n’roll life — on stage and behind the scenes — captured by Australia’s premier rock photographer Tony Mott over a 30-year career.

Tony Mott got his first break photographing Chrissy Amphlett of Sydney band Divinyls in the early 1980s, and the affable British-born chef quickly established himself as the rock photographer of choice.

Tony’s photographs have appeared in *Rolling Stone*, *Juice*, *Drum Media*, *RAM*, *Juke* and other music magazines and street journals, and his shots have illustrated more than 500 singles, EPs and albums.

His portfolio features the biggest names in music, including the Rolling Stones, Björk, Elton John, Nirvana and local acts INXS, Cold Chisel, Midnight Oil, as well as the independent band scene in Sydney.

The exhibition tracks enormous changes in the music industry in Australia: the declining live scene, the drop in music magazine production and the impact of digital technology on the art of rock photography.

The Library has a long tradition of exciting and timely photographic exhibitions, often featuring internationally renowned Australian photographers, many of whom are represented in our collection. We are very proud of our photographic collection, which includes around 1.5 million images and is one of the most significant in Australia.

*What a Life!* presents the work of an extraordinary photographer who is recognised worldwide. We are indebted to Tony Mott for access to his photographic archive, which curator Louise Tegart has combined with related ephemera from the Library’s collection.

Alex Byrne
NSW State Librarian & Chief Executive
One of my most published images, this photo of Björk was taken at the Big Day Out in 1994. It first appeared in Q magazine in the UK and Juice in Australia, and ended up on the cover of Björk's autobiography. It's difficult to let go of a photo you love, and I still submit it for publication whenever a Björk story is coming up. — TM
Twins Joel and Benji Madden probably didn’t expect to marry stars when they started the band, but they ended up with Nicole Richie and Cameron Diaz.

— TM
Rock’n’roll life
The incredible career of Tony Mott

Tony Mott has captured all aspects of rock’n’roll through his camera lens. Having stumbled into his career, he honed his skills at gigs in Sydney, eventually becoming a fixture of the 1980s and 90s music scene.

Born Anthony Moulds in Sheffield, Northern England, in 1956, Tony trained as a French chef and first arrived in Australia in 1976, settling here permanently in 1981. He spent 10 years working in hotels in the UK and Australia then cooked his way around the world for two years aboard SS Oriana. Visiting over 60 countries, from Egypt to Norway, the experience cemented his love for adventure and travel.

A friend in Sheffield had taught him basic black and white developing skills, and while working as a chef he started to explore his interest in social documentary photography. He was influenced by London-based photographer Pennie Smith, who shot the iconic cover of the Clash album London Calling and worked for music bible NME (New Musical Express).

In the early 1980s, Tony would finish work as a chef at the Gazebo Hotel in Kings Cross and head out to watch bands. On Monday nights an unsigned band, Divinyls, had a regular gig at the nearby Piccadilly Hotel and 28-year-old Tony started to take photos of the band in action. He says it took lead singer Chrissy Amphlett some time to develop into the incredible force of nature she became:

The first time I saw Chrissy Amphlett on stage — not a big mover. But slowly but surely she became the screaming banshee, wild child act she became famous for. One drunken Monday night I thought, god that must be bloody difficult to photograph, to capture that. So the next Monday night I took my camera. For four months, maybe five months, I practised, on Chrissy Amphlett, the art of rock’n’roll photography.

Divinyls manager Vince Lovegrove asked to see Tony’s shots and decided to use one on a poster promoting the band’s upcoming shows. The image of Amphlett was widely seen, and he had his break as a rock photographer. He went on to photograph Divinyls throughout the life of the band, his photos defining their image.

By 1983 Tony was receiving requests to photograph musicians in Australia, Europe and the US. His first international portrait featured the Eu rhythmics, and after working on Mick Jagger’s tour he became the go-to photographer for some of the biggest names in music. He changed his name to Tony Mott after his favourite band, Mott the Hoople.

Shooting stars
Tony’s portrait portfolio from over 3000 sessions features some of the world’s greatest musicians. His ability to establish a rapport — capturing candid shots of often very private stars — shows through in his remarkable photographs.

Moving from live photography to portraiture and session work was a big learning curve. The fast-paced live music scene contrasted with the painstaking work of studio photography. He had to learn about lighting and art directing, and deal with musicians’ expectations and demands. In the beginning, he worked for free to hone his skills.

Having been advised by Mick Jagger to always treat ‘stars’ as ordinary human beings and always treat ‘normal folk’ as stars, Tony’s portraits are informal and often spontaneous. Using humour to establish a bond, he recognises that musicians are not in their natural environment on a set. His photographs reveal their creativity and soul rather than the gloss of celebrity.

Tony has photographed many musicians before they became famous and gained practice in posing for the camera. His portraits have become the best known images of musicians such as Björk, creating a visual identity that resonates with fans. He has often developed a camaraderie with the artists, documenting their expressions over many years. About 10% of his income has come from magazines, 10% from record companies and the rest from band commissions.

Live action
When it comes to capturing the intensity of live performance, nothing comes close to the lens of Tony Mott. Recorded music alone can’t convey the dynamism of a live show, it needs images. In live music photography, natural composition and available lighting dictate the shoot, but there can be lots of failed shots because the artist is constantly moving. Tony aims to show the excitement shared between the band and the audience. As a music fan he hears the music, sees the audience’s reaction and tries to convey the experience.

When he first started out there were no physical barriers between the crowd and the band.

Tony Mott has photographed such as Björk, creating a visual identity that resonates with fans. He has often developed a camaraderie with the artists, documenting their expressions over many years. About 10% of his income has come from magazines, 10% from record companies and the rest from band commissions.
Despite the image, Henry is a lovely guy. He's the most intense performer you are ever likely to see. It's best not to approach him a good 15 minutes before show time—he will be pumping up the intensity. — TM
He could find a vantage point at the front of the stage to capture the spectacle. Later, he gained access to backstage areas where he could experiment with interesting angles, or set up shots with instruments and stage gear. Performance photos were often dominated by the lead singer; backstage, he could compose shots with the full band.

Tony has photographed the multitude of international acts that have visited Australia, from intimate gigs to stadium shows. He documented the Sydney music scene of the 1980s and 90s, when the city was full of live venues and had a flourishing record industry. As the official photographer with the Big Day Out festival, he went on the road every year, taking close-up shots as well as candid portraits. With all this experience, and a bit of luck, he can anticipate a moment before it occurs, revealing the performers’ charisma and energy.

Please yourself first

Tony was dragged kicking and screaming into the digital age, only switching to a digital camera in 2008. He didn’t believe digital could achieve the look of film or the grain he wanted for live shots. When Nikon presented him with a D3 camera, he discovered it was made for live photography. Trying it out at a Judas Priest concert, he shot dozens of good images — with film he might get four great photos and 10 that were usable.

While digital may be cheaper and easier, the thrill of developing film and seeing an image emerge is lost. He goes to a lot of trouble to make digital images look like film, through techniques such as adjusting the white balance. And he still shoots on film when he can.

Rock photographs have become harder to sell now that everyone at a concert has a digital camera or mobile phone. The scene has become more competitive, and skill levels have gone down.

When Tony shot the Red Hot Chili Peppers in 2000 he sold 28 images around the world; when he shot them in 2013 he sold three. He sells images to blogs, but the payment is well below what he used to receive. These days he makes most of his living from film stills. When he worked on his first film, Suburban Mayhem, he had to adjust from the high adrenaline of live photography to lots of waiting around on set.

A passion for music and photography and good relationships with musicians led to Tony Mott’s success as a rock photographer for over 30 years. He has never lost the excitement of capturing the moment, never stopped learning and lives by the rule Please yourself first.

Louise Tegart
Exhibition curator

Keith Flint, Prodigy 1997

A singer who lends himself to the camera, and a great band to photograph live, because they blast forth a palpable visual drama. Prodigy crossed over from the Big Day Out’s dance-based Boiler Room to the rocking main stage. — TM

Tex Perkins 1991

I first started photographing Tex in the late 80s. At that point, I believe he was in about 20 bands. Confusing? Maybe, but brilliant on stage. — TM
Deborah Harry and Chris Stein, Blondie 1993

Shot on Deborah Harry’s 48th birthday, with Blondie founding member Chris Stein. Apparently she hasn’t spent a day in the sun. Great skin, great songs. — TM
Johnny Rotten (Lydon), Public Image Limited 1994
Saint Sex Pistal — taken at the Hordern Pavilion in Sydney before stage barriers were introduced, so I had a mass of punks on top of me while shooting. Too much fun. He bought this photo for his biography. — TM

Lenny Kravitz 1994
I always thought he was a bit of a Hendrix wannabe. — TM

Michael Jackson 1996
There’s no doubt the King of Pop was in a class of his own for both recording and performance. — TM
Iggy Pop and the Stooges came to Australia in 2006 for the Big Day Out. At 59, Iggy outperformed bands that were half his age — both in delivery and energy. He really wants to be your dog. — TM

Johnny Cash 1991
The ‘Man in Black’, widely considered one of the most influential musicians of the 20th century. — TM
Kiss 2013
Possibly the easiest band in the world to photograph. — TM
Read about it — A recollection of the Australian music industry

You rarely know when the moment has passed until it really and truly has. We couldn’t have known as we flew over the blue Pacific for a weekend at Hamilton Island that this would be, as it were, the last drinks. As the plane made its descent, we members of the press planned a decadent weekend on the tab of the brothers Warner. But the days of lotus eating were numbered. The occasion was the launch of Jenny Morris’ Honeychild LP in October 1991. Warner Music and Jenny’s management flew a murder of rock journalists (if that is the correct collective noun) to schmooze and watch Jenny play a gig. This is how it was always supposed to be, la dolce vita.

A number of stars had aligned in the 1980s. A group of managers had restructured the music industry, taking advantage of the large suburban hotels that were willing to book live music. These managers and, to a certain extent, the record labels began to aggressively pursue international releases for their artists. In the 1980s, INXS, Midnight Oil, Men At Work, Divinyls, Crowded House and the Church all had significant success outside Australia. In the 1980s, INXS, Midnight Oil, Men At Work, Divinyls, Crowded House and the Church all had significant success outside Australia. So much that it trickled down as far as the music journalists and community papers thrived ‘underground press’. These fanzines and community papers thrived because, as Bob Dylan famously pointed out, something was happening and the established media didn’t know what it was or how to report it.

Its publisher Jann Wenner, Rolling Stone was more than just a music paper. He saw it in the tradition of American liberal media such as Esquire, the New Yorker and the left-wing Ramparts (whose typefaces he borrowed for the iconic Rolling Stone style).

Another tradition is the music rag — England had NME (New Musical Express) and Melody Maker, which single-mindedly pursued music and cared nothing for the rest of society. Go-Set, established by David Eilick and Phillip Frazer in late 1960s Melbourne, was in this vein.

Frazer was the first Australian licensee of Rolling Stone. The first Australian edition, in 1970, was US number 100, with cover features on the Grateful Dead and A Clockwork Orange.

For me, the arrival of Rolling Stone was life-changing. Each alternate Sunday night, I’d go out at midnight and drive my mother’s Beetle to a newsagent at a city train station where they sometimes unpacked the Monday deliveries early. I wanted that eight-hour edge.

But despite my enthusiasm, circulation of music magazines was low. Rolling Stone was doing less than 5000 copies. Frazer eventually sold the Australian licence to Silvertongues, a consortium of leading Australian journalists headed by Fairfax reporter Paul Gardiner, investors interested in the magazine because of its reputation for the highest quality new journalism. It was the magazine that published Hunter S Thompson, Tom Wolfe, Joe Klein, Timothy Crouse and Truman Capote. Certainly, they did some great new journalism. Gradually music took over. In 1976, Gardiner put Skyhooks on the first Australian-originated cover.

Skyhooks was also the first cover of RAM magazine in March 1975. Founded and edited by former ad man Anthony O’Grady, RAM was styled along the lines of NME and Melody Maker. Ed Nimmervol’s Juke in Melbourne mirrored RAM but that paper never seemed to matter much outside Victoria. And, in any case, music was about to move to Sydney.

An appetite for Australian music

In the mid 70s Australian music was just starting to come into its own. In 1975, radio station 2JJ went to air in Sydney. Not only was it plugged into the local scene and broadcasting...
Angry Anderson, Rose Tattoo 1985

A band that commands respect from many overseas bands — they really should have had more overseas success themselves. — TM
Sydney bands, but Double J had a ‘what’s on’ gig guide every day. The music papers survived on the smell of ink and an oily rag. Despite low circulations, the magazines gave a narrative to the Australian scene; they created heroes and put local artists into an international context.

A classic example of the value of the press is Paul Kelly. He had written for literary magazines early on and fell in with Martin Armiger and other members of the bohemian literati. This helped put him in the sights of the cognoscenti and he was written about. Kelly’s reputation preceded his recordings and tours, surviving three albums that tanked. After he moved to Sydney and made Gossip, a record that radio could play, he slipped into the suit that had been cut and became the poet laureate he has been ever since. All credit for the music goes to Paul Kelly, but the press turned people on and helped them to get it.

Punk exploded

In the mid to late 70s, punk exploded everything. It appealed to the inner city literate types, who had precise tastes. And the high energy music also brought the kids out of the suburbs, lapping up the faux punk of groups like the Angels, the Radiators and Mi-Sex.

Punk rock brought an upsurge of do-it-yourself fanzines. Suicide Alley from Brisbane, created by Clinton Walker and Andrew McMillan, bore the standard for local band the Saints while Pulp in Melbourne championed that city’s unique underground.

More energy and enthusiasm brought more people to the music press. Hunter S Thompson was the Messiah for literary magazines early on and fell in with Martin Armiger and other members of the bohemian literati.

The Golden Age

In 1980 Australian music went nuts. Australian acts that, three years earlier, would have been happy with sales of 8000 copies, were suddenly moving MASSIVE numbers of records. The Angels, Midnight Oil, Cold Chisel, Icehouse, Split Enz, Australian Crawl and Mi-Sex sold hundreds of thousands of copies of a release. There was a lower tier of 20 bands who could sell between gold (35,000 copies) and platinum (70,000).

Meanwhile, aggressive managers and agents opened up every suburban watering hole to live rock music. The huge quantities of cash (unsupervised by the tax office), the rivers of amber liquid, the ancillary businesses in trucking, rehearsal spaces and amphetamine sulphate created an economy all its own.

It was at this point that the street press started to appear. On the Street began as one A3 page folded into four sheets. Essentially a gig guide, it was available free. Margaret Cott and her sister, Jenny, had a perfect formula. They were close to the managers, venues, agents and record companies whose advertising was their lifeblood. There was a direct correlation between the size of the advertising and the size of the editorial. That ratio guaranteed both profit and publicity and everyone was happy.

The Cott sisters left On the Street and set up Drum Media, which was even more successful. The paper was keen on local bands, especially those playing in town in the near future. Negative opinions appeared but were not common.

So, in 1980, I threw in my job counting planter boxes for the ABC and threw myself into the world of freelance writing. I imagined myself a little like a groovier version of Leopold Bloom, making the rounds of the magazines.

For me, the main client was Rolling Stone. My byline appeared in every issue. Then there was RAM — O’Grady was withering to all but his favourites, but I picked up some crumbs from his table.

In the early 1980s, Christine Webb and Jonathon Morris started Stiletto magazine in a warehouse on Liverpool Street. Groups like Do Re Mi, I’m Talking, Machinations, Flamig Hands, INXS, Models and the Rockmelons had moved away from the standard modes of rock’n’roll and dirty jeans. They were as likely to be found in fashion magazines like Stiletto and Follow Me as RAM.

Looking back through my papers, I found copies of Tagg, a pocket-sized street rag, and the Sydney Shout, which briefly ran a column of mine. In a notebook I found a ledger for August 1981, when I made $325.82 from RAM and the Sydney Shout. The money wasn’t great, but one got by on canapes and free beer at record launches at least a couple of times a week. Lotuses were everywhere.

The relationship between bands, the industry and the media was completely intertwined. There was a group of people who lived between Kings Cross and venues in Surry Hills like the Hopetoun, the Trade Union Club on Foveaux Street and the Southern Cross Hotel on Elizabeth Street.

Doc Neeson was one of the great frontmen, smelled of charisma. — TM
Great melodies, great lyrics and a genuine rock star out the front. You Am (unfashioned god knows how many bands, Why, oh why, and they not bigger? Indeed, me. This photo was taken at the home of Tim Rogers when he lived in Annandale. — TM

Most of them were musicians; some were writers like Mark Mordue and Clinton Walker. There were snappers like Tony Mott, Francine McDougall, Kate O’Brien, Wendy McDougall and lan Greene.

Tony Mott
Tony and Francine were the most involved in the scene and the best hustlers. Tony’s trademark was the wide-angle lens and Francine’s was to tilt the frame at 30 degrees. The first shot I ever bought from Mott was a backstage image of Rose Tattoo. Not a great shot of ugly people, but there was a need for pap shots in Rolling Stone’s ‘Random Notes’ and Tony had more front than Mark Foy. His great asset was his personality. That got him access no one else had. Tony was also easy to deal with. His prices were reasonable; he was entertaining and absolutely reliable.

Tony was to the Sydney rock scene what Robert Capa was to the Spanish Civil War — embedded. His utilitarian style — five mopeds against a brick wall and a fish-eye lens — became a signature. If you wanted to be a rock’n’roll star, that was the photo you needed.

Tony was not a passive snapper, though. If there was a band he liked, he would proselytise on their behalf. I recall being badgered into a story on the Honeys when I had a gut feeling they were not destined for greatness.

The shifting scene
So the reason I was on the plane was that in 1985 the Gardiners gave me a job as music editor of Rolling Stone. INXS were about to drop Listen Like Thieves, their big play on the US market. Their management was pressuring me to deliver a Rolling Stone cover. Eventually a portrait of Michael Hutchence was agreed to. It was my first edition and it sold really well. That broke the drought. In the next year the Hoodoo Gurus and Midnight Oil starred on Rolling Stone.

Looking back on those issues, the review pages were wild and discursive. Bands that had sprung from nowhere got 800 words about their record or about the state of the art. Groups like the Triffids, who sold no LPs at the time, could get a long essay which contributed to the legend.

By the mid ’80s most of the street press had evaporated under the heat of Margaret and Jenny Cott’s Drum Media. O’Grady had bailed from RAM, which went independent but didn’t survive. Stiletto went under and Jonathan Morris created a dance version of Drum called 3D World.

In 1987 Paul and Jane wanted out of Drum Media. O’Grady had bailed from RAM, which went independent but didn’t survive. Stiletto went under and Jonathan Morris created a dance version of Drum called 3D World.

In 1987 Paul and Jane wanted out of Rolling Stone. An old schoolfriend, Phillip Keir, suggested we get the licence. A company was formed with Phillip and his girlfriend Lesa-Belle Furhagen and we landed the Australian licence. We had bugger all idea what we were doing. Dave Messer, who had laid out the University of Sydney student newspaper Honi Soit, agreed to be art director. The magazine arrived on large pieces of film that were processed in a strange machine that rarely worked. These international pages were supplemented with local ones that were typeset and stuck down with glue before being processed. David did all this with some help.

The first issue was an embarrassment. The second issue featured Mental As Anything on the cover and we were off. Some months into the enterprise, John O’Donnell joined as associate editor. Not only could he write, but he would drive to Newcastle with Spv vs Spv in the van.

O’Donnell epitomised the best things in Oz rock. Coming from Fairfield in western Sydney, he totally got the Radiators but equally got the Go-Betweens and he understood that Cold Chisel was the bridge between those two worlds.

There was a strong commitment to local content, not only music. We improved the art and production, and sales steadily increased.

Everything became corporate in the late ’80s. Australian bands had real success internationally, but a combination of drink-driving laws, insurance and an ebbing in the talent pool dried up a lot of Sydney music. Things didn’t go well on a personal level and in 1992 Lesa-Belle, O’Donnell and I formed a rival publishing house and launched the magazine Juice.

The music was shifting. It was all Generation X and grunge. The qualities of rock’s classic era were under threat and no one knew how it would turn out. Pop culture magazines were changing around the world.

Irreverence was the order of the day in the Gen X years. The idea of a 20,000-word definitive Rolling Stone interview was as popular as polka music. We at Juice were way more hip than Rolling Stone and we did some amazing issues but, like Details and the other magazines we admired, it wasn’t going to work.

In England, Smash Hits’ publisher EMAP launched Q, a glossy magazine dedicated to music and nothing else. Unlike Rolling Stone, which put music at the centre while being engaged with broad cultural issues, the EMAP magazines said ‘Fuck that, we came to dance. Don’t tell us your problems.’ EMAP was big on branding and formatting. Long discursive reviews were out. It was a paragraph or two tightly and alphabetically fitted into the grid. The cover lines proclaimed ‘153 CDs Reviewed in this Issue’. The numbers were true, but if they reviewed that many CDs they didn’t always have anything interesting to say about them.

End of the glory days
In the early 90s the Big Day Out launched and festivals took off. Heaps of bands for a few dollars. You could go with your pals and see some things you liked, have a snack or a drink, then see some bands for the first time. Individual artists didn’t matter so much. It was the beginning of music as a volume business.

That’s not to say there was no good music anymore, but most artists no longer had a career arc. The Eagles never made a record that would be made in 1990, and in 1990 you could not have predicted punk and disco and the records that would be made in 1980, but a record made in 2015 could as easily have been made in 2000.
Everything is available

Then, at the turn of the century, came the internet. As my friend and art director Bruce Daly says, ‘Toby, the internet is not our friend.’ Now everyone is a photographer. They can find their own walls and wide-angle lenses. Perhaps there is a Tony Mott app. Music is everywhere. Everyone is a critic and everyone is a musician so the world has become flooded with amateurism.

The critical faculty has disappeared under the tyranny of formats and star ratings. Reviews don’t even start considering what the artist is on about lyrically or where the music is coming from.

The clumsy reproduction and the formatting of pictures and text are defined by machines and not art directors. The magic of opening a great spread is gone. The editorial voice has become smaller. ‘Content’ is cut and pasted and republished so it’s hard to know the personality of the author.

I miss the days when I had to sneak out in the middle of the night and drive across a sleeping city to get something I valued. But right now there are more Australians doing interesting things around the world than ever before. Maybe authorship isn’t everything.

The internet has not been kind to the record business. There is illegal downloading, and it’s possible for bands to produce their own work and have immediate distribution. We’ve lost the expertise that crafted the Beatles, Pink Floyd and Aretha Franklin.

Today’s proposition is that everyone can express themselves. That’s true. But I’d rather they didn’t. Without the photographers and the writers to turn musicians into gods, we’re surrounded by ordinary men and women.

But this isn’t the end of culture. As my friend Stephen Cummings once sang, ‘It’s just some magic, there’s still some fun/ If you don’t pay too much attention.’

The trips to Hamilton Island and the lavish launches dried up in the 90s. The money went away. And if everyone is a critic, how will you fit them all on the plane?

Toby Creswell is one of Australia’s most prolific music and popular culture writers and producers. He was the founding editor of Juice magazine and former editor of Rolling Stone Australia. His books include Too Much Ain’t Enough: The Life of Jimmy Barnes, 1001 Songs, Love Is in the Air and 100 Greatest Australian Albums (with John O’Donnell and Craig Mathieson). Toby has produced and written a range of films, TV series and documentaries, and won a swag of industry awards.

Cold Chisel 2001

For me, Cold Chisel is Australia’s greatest band ever (with a huge doff of the cap to AC/DC). They have all the ingredients: great songwriter, no weak links and the odd bit of conflict. — TM
In July 2015 I did a shoot with Kasey Chambers at the State Library. We teamed up with Rolling Stone to show the whole process from shoot to cover. Often, as a photographer, you pick your best shot and then the editor or band management takes over. The next thing you know, the magazine or CD cover comes out and they’ve chosen something different. It’s not always as bad as it sounds — you can be pleasantly surprised. — TM
LIST OF WORKS

All works are courtesy of Tony Mott unless otherwise stated.

MOTT THE MAN
Deborah Harry
Paul and Linda McCartney
Tony Mott and Kasey Chambers
Tony Mott and Elvis Costello
Tony Mott and Tommy Emmanuel
Tony Mott and Mick Jagger
Tony Mott and Nick Jones
Tony Mott and Norah Jones
Tony Mott and Tom Jones
Tony Mott and Christine McVie
Tony Mott and Jodi Phillis and Suzie Higgie
Tony Mott and Tim Rogers
Tony Mott and Lucinda Williams
Tony Mott and Spinal Tap

Film stills
Animal Kingdom 2010
Written and directed by David Michôd. Produced by Screen Australia, Porchlight, Film Victoria, Screen NSW, Fulcrum Media Finance, Showtime Australia. Distributed by Sony Pictures Classics. © Animal Kingdom Holdings
Tomorrow, When the War Began 2010 Screenplay by Stuart Beattie. Directed by Stuart Beattie. Produced by Andrew Mason and Michael Boughen. Distributed by Paramount Pictures and Freestyle Releasing. © Tomorrow, When the War Began
A Few Best Men 2011 Written by Dean Craig. Directed by Stephan Elliott. Produced by Quickfire Films, Screen Australia, Screen NSW. Distributed by Icon Film Distribution and Buena Vista International. © A Few Best Men
The Darkside 2013 Directed by Warwick Thornton. Produced by Scarlett Pictures. Distributed by Memento Films International and Transmission. © The Darkside
The Rover 2014 Screenplay by David Michôd. Directed by David Michôd. Produced by Porchlight Films, Lava Bear Films, Screen Australia. Distributed by Roadshow Films. © Rover Film Holdings Pty Ltd

Access all areas
97 passes with lanyards

Keeping records
Two binders with paper

WILD CHILD
Chrissy Amphlett, Divinyls live 1980s (four images)
Chrissy Amphlett and Mark McEntee, Divinyls live 1980s
Divinyls live 1980s

SYDNEY SOUNDS
The Cockroaches 1991
Cold Chisel 2001
Hellmenn 1989
Hoodoo Gurus 1984
The Hummingbirds 1988
Peter Garrett, Midnight Oil 1985
The Radiators 1986
Rattcat 1991
Angry Anderson, Rose Tattoo 1985
Jeremy Oxley, Sunnyboys 1992
Deniz Tek 1992
The Whitlams 1998
You Am I 1997

Band flyers 1986–2006
51 paper flyers by artists including Ben Brown and Ray Ahn
State Library of NSW
EPHEMERA/MUSIC/1830

PORTRAITS
Beastie Boys 1992
 Björk 1994
Deborah Harry and Chris Stein, Blondie 1993
Slim Dusty 1988
Eurythmics 1983
Marianne Faithfull 2003
The Bellhops, Room Service 1997
Good Charlotte 2010
Michael Hutchence, INXS 1988
Daniel Johns 2015
Jimmy Little 2000
Marilyn Manson 1997
Kylie Minogue and Nick Cave 1996
Motorhead 1997
Ozzy Osbourne 1991
Ramones 1994
Slipknot 2000
Kim Gordon, Sonic Youth 1993

CDs singles, EPs and full albums
Beasts of Bourbon, From the Belly of the Beast 1993
The Bellhops, Room Service 1997
The Cellbates Rifles, Spaceman in a Satin Suit 1994
Clouds, Favourites 1999
Dead Ringer Band, Already Gone 1997
Divinyls, Greatest Hits 2006
Paul Greene, Reset 2007
Hillsong, Hope 2003
Suzie Higgie, 4 Track Mind 2000
Judge Mercy, Live With It 1992
Little Birdy, Big Big Love 2004

Little Birdy, Confetti 2009
 Masters Apprentices with Hoodoo Gurus, Turn Up Your Radio 1995
John McNally, John McNally’s Ireland 1993
Tex Perkins, Don Walker, Charlie Owen, What I Done to Her 1993
Powder Monkeys, Straight until Morning 1995
Ian Rilen and the Love Addicts, Family From Cuba 2012
Savage Garden, Chained to You 1999
Six & Out, Six & Out 2000
Skulker, Too Fat for Tahiti 2000
Spazzys, Aho! Go Bananas 2004
Sprimp, We Love TV 2002
Tamara Stewart, The Way the World is 2001
Stiff Kittens, Eat the Peanuts 1993
WHAT A LIFE! ROCK PHOTOGRAPHY BY TONY MOTT

**Vinyl 7" and 12"**
- The Angels, *Rhythm Rude Girl* 1989
- Beasts of Bourbon, *Black Milk* 1990
- Big Audio Dynamite, *Easy Come Easy Go* 1986
- Box the Jesuit, *Angel Flame* 1990
- Box the Jesuit, *Murdercycle* 1990
- Bughouse, *Every Fool in Town* 1991
- The Butcher Shop, *Pump Action* 1990
- Died Pretty, *Time March Past* 1991
- Divinyls, *Pleasure and Pain* 1991
- Do Re Mi, *The Happiest Place In Town* 1988
- The Dubrovniks, *Audio Sonic Love Affair* 1990
- The Dubrovniks, *She Got No Love* 1990
- Tommy Emmanuel, *Dare to be Different* 1990
- Falling Joys, *Wish List* 1990
- The Hummingbirds, *loveBUZZ* 1989
- Icehouse, *Great Southern Land* 1989
- Mental Sin, *I Am Immortal* 1990
- Neil Murray, *Let's Fall in Love Again* 1989
- Trevor Knight and the Newport Trio, *Times They are A'changing* 1989
- Nineteen 27, *Don't Forget Me* 1990
- Martin Plaza, *Concrete and Clay* 1986
- Plug Uglies, *Knock Me Your Lobes* 1988
- Psychotic Turnbuckles, *Beyond the Flipout* 1987
- Psychotic Turnbuckles, *Lunar Chik* 1989
- Psychotic Turnbuckles, *Pharoaohs of the Far Out* 1989
- The Saints, *All Fools Day* 1985
- The Screaming Tribesmen, *I Got A Feeling* 1988
- The Screaming Tribesmen, *Take Cover* 1989
- The Shivers, *Downtown Sister* 1991
- Sonic Youth, *Burning Spear* 1987
- Straitjacket Fits, *Bad Note for a Heart* 1990
- Sunnyboys, *Sinful Me* 1989
- The Trilobites, *Turn It Around* 1987
- The Venetians, *Amazing World* 1988
- The Venetians, *Bitter Tears* 1988
- The Hummingbirds, *loveBUZZ* 1989
- Icehouse, *Great Southern Land* 1989
- Mental Sin, *I Am Immortal* 1990
- Neil Murray, *Let's Fall in Love Again* 1989
- Trevor Knight and the Newport Trio, *Times They are A'changing* 1989
- Nineteen 27, *Don't Forget Me* 1990
- Martin Plaza, *Concrete and Clay* 1986
- Plug Uglies, *Knock Me Your Lobes* 1988
- Psychotic Turnbuckles, *Beyond the Flipout* 1987
- Psychotic Turnbuckles, *Lunar Chik* 1989
- Psychotic Turnbuckles, *Pharoaohs of the Far Out* 1989
- The Saints, *All Fools Day* 1985
- The Screaming Tribesmen, *I Got A Feeling* 1988
- The Screaming Tribesmen, *Take Cover* 1989
- The Shivers, *Downtown Sister* 1991
- Sonic Youth, *Burning Spear* 1987
- Straitjacket Fits, *Bad Note for a Heart* 1990
- Sunnyboys, *Sinful Me* 1989
- The Trilobites, *Turn It Around* 1987
- The Venetians, *Amazing World* 1988
- The Venetians, *Bitter Tears* 1988
- The music press
- 57 magazine and street press covers

**BIG DAY OUT**
- Airbourne 2011
- Arcade Fire 2014
- Cedric Bixler-Zavala, At the Drive In 2001
- Big Day Out tour pass 2008
- Phil Jamieson, Grinspoon 2005
- Courtney Love, Hole 1999
- Wes Borland, Limp Bizkit 2001
- The Living End 2003
- Magic Dirt 2007
- Trent Reznor, Nine Inch Nails 2000
- Kurt Cobain, Nirvana 1992
- Keith Flint, Prodigy 1997
- Till Lindemann, Rammstein 2001
- Patti Smith 1997
- Iggy Pop and the Stooges 2006
- Surfing the crowd n.d.
- Craig Nicholls, The Vines 2003
- Kanye West 2012

**LIVE**
- AC/DC 2013
- David Bowie 1987
- Jeff Buckley 1995
- Johnny Cash 1999
- Michael Jackson 1996
- Mick Jagger 1988
- Joan Jett 1998
- Elton John 1986
- BB King 1989

**On location around Sydney Harbour**
- Mariah Carey 1998
- The Cranberries 1995
- Crowded House 1996
- Bono 2011

**On location at the State Library**
- Do Re Mi 1984
- The Screaming Tribesmen 1986
- Lucinda Williams 1986
- Kasey Chambers 2015
- Four mock-up covers of Rolling Stone
- Four annotated proof sheets

**On location at Tony Mott’s house**
- Clare Bowditch 2005
- Billy Bragg 1996
- Tex Perkins 1991
- The Waifs 2003

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Sally Street, The Scorpion Maid 2010
Sunrice Band, Lunggpamra 1993
Deniz Tek, Music for Film and TV, 1998
Urs 1998
The Verlaines, Ready to Fly 1991
You Am I, Coprolalia 1993

www.sl.nsw.gov.au
You can’t help but smile when a 57-year-old man walks on stage in a school uniform and proceeds to duck walk and play 20-minute guitar solos. The fans love it! — TM

An image change a day won’t keep the media away, but maybe that’s the point. What an amazing career she has had. This photo is from the Blonde Ambition tour — the white corset was a photographer’s nightmare exposure-wise (pardon the pun!). — TM

Introducing himself as Brian, and presenting a box of contact lenses in different colours, he couldn’t have been a nicer guy. He doesn’t look like any other Brian I’ve known. — TM
T-shirts, tote bags, iPhone cases and other exhibition-related items are available at www.redbubble.com/people/madewithslnsw