

Vol

# 1 LIGHT WAVE SOUND

PHOTO ARCHIVE: 1969 - 1990



Lloyd GODMAN

interACTIVE PDF

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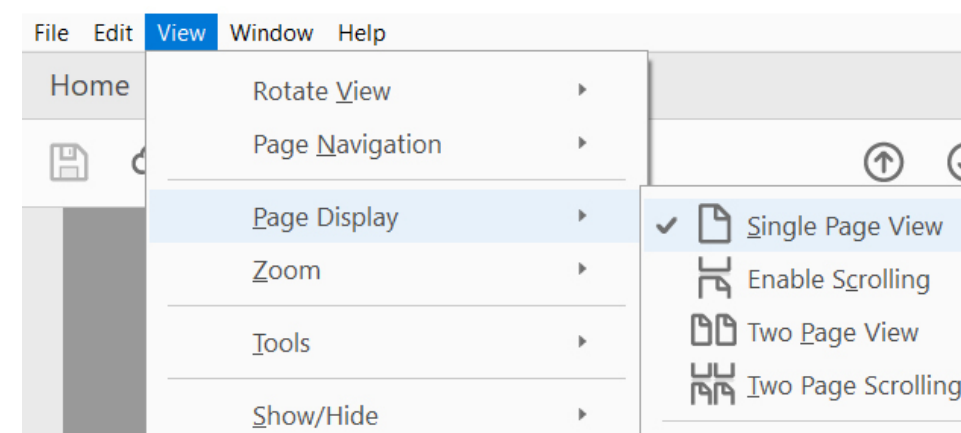
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# WAVE

WAVE - light - sound - is a series of volumes that present the photographs taken by Lloyd Godman of musicians, and gigs. The title plays on waves in both sound and light. The publications not only present his photographs from the late 1970 period and then the Womad experiences, but the transition from film to digital photography. Godman became interested in photography at an early age and went on to establish the photograph section at the Dunedin Art School which he was head of for 20 years before moving to Melbourne and teaching photography at RMIT. His approach has always asked questions of the medium.

**Rarefaction:** is the reduction of an item's density, the opposite of compression. Like compression, which can travel in waves, rarefaction waves also exist in nature as in sound waves. A common rarefaction wave is the area of low relative pressure following a shock wave.

**Refraction:** This bending of light ray, at the surface of separation of two media is called refraction.

**Reflection:** 1. Reflection is when light bounces off an object. If the surface is smooth and shiny, like glass, water or polished metal, the light will reflect at the same angle as it hit the surface.  
2. Serious thought or consideration - looking back on something like an event



Helpful hint: you can use the search function via the magnifying icon to carry out a word search in any document but not across documents.

## LINE UP

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[Marjimbru](#) #  
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[Creedence Clearwater Revival](#) # Western Springs  
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# Introduction - the era of film 1969 - 90

As much as this series of E books is a story about music and musicians it is also a story of photography. A fusion of waves - light and sound.

In my last year of primary school, 1964, when I was 12, I was exposed to the excitement of live rock music. Two eccentric kids in my class at school, Martin Rutherford and Brent Wise had ambitions to form a band, which a few years later happened under the name, [Marjimbru](#)

I was first introduced to cameras and photography around 1967 - 70 while working as an apprentice electrician at the Evening Star news paper (this is now The Otago Daily Times) in Dunedin New Zealand. I was dropped into the apprenticeship through my father who felt it would be useful for me to have a trade. At the time I was involved in competitive swimming, which demanded training 3 times a day and clocking up as much as 30 km a week. Through the swimming net work my father had a friend who was electrician at the news paper and the two colluded to get me into the apprenticeship. Before my 3rd year of high school ended, I left school at 15 and had completed the 5 year (10,000 hrs) appreciative before I was 20. It was an experience I endured but had little engagement in. However it did teach me the lesson of perseverance; that if one kept working in one direction one could achieve an end goal.

Some of my friends at the time were going to art school and I would watch them through the large arched windows of the great hall that housed the huge printing press on the ground floor, as they walked up Stuart St with their trendy threads, and bags spewing with art materials. An interesting aspect is that by the 1980s none of them continued to make art - although one was a medical illustrator. Of course it was a period when newspapers had great darkrooms and it was not long before I was sneaking in the red light spaces to experiment during extended lunch breaks etc. Gary Van der Mark who had been trained at the Royal Dutch Academy of Photography was working at the paper and was very encouraging of my work at the time. There were two sets of darkrooms, the news photographers darkrooms and the process rooms and I found it easier to work in the process darkrooms.

It was not until about 2004 that Gary told me he was instructed by some of the photographers who felt threatened by the experimental work I was playing with to "keep me out of the darkrooms". But Gary argued that the work I was doing was highly creative and should be encouraged. So Gary would allow me in to work when the head of the photographic department was not around. While Gary went on to run a highly successful commercial photographic studio where he made \$ photographing items for junk mail catalogues, in the conversation we had in 2004 he told me he was admiring of my relentless pursuit of my creative work. He said that for years he would see a feature on my work in the paper about another exhibition and then as he walked to work he would see a junk mail catalogue with his work discarded and blowing down the street which caused him to question the value of his work.

At the time I lived for the weekends, when I could go surfing, listen to live rock music and take photographs of both. In the late 1960s I had an old regular 8 movie camera of dubious quality and would film live bands. It was similar to the camera in the adjacent photos, but of a much lower quality. The film came in a reel that had to be threaded through the gate and back onto the take up spool. This needed to be done in subdued light. The frame size of standard 8 mm movie is tiny 4.8 mm x 3.5 mm and 1 meter of film contains 264 pictures. In comparison 35mm 36x24 mm. At 25 ISO, the film sensitivity was very low and the lighting poor.

By contrast, super 8mm film is a motion picture film format released in 1965 by Eastman Kodak as an improvement over the older "Double" or "Regular" 8 mm home movie format. It was produced in a cartridge that was simply dropped into the camera. At 4.22 x 5.63 the frame size is also larger than regular 8 film. While the film is also 8mm wide, the same as older formatted 8mm film, but the dimensions of the rectangular perforations along one edge are smaller, which allows for a greater exposed area. The Super 8 standard also allocates the border opposite the perforations for an oxide stripe upon which sound can be magnetically recorded.

Sadly, the poor quality frame grabs from some of these regular 8mm movies are the only visual records of many of these bands from this time. However, the blurred, grainy low resolution images offer an impressionistic insight into the primeval roots of bands like; [Marjimbru](#), [Storm](#), [Peddlers](#), [Loving Memory](#) and [Daddy Cool](#), [Creedence Clearwater Revival](#), and [Led Zeppelin](#).

Later I moved to using a 35mm Nikkormat with a fast 135 mm f 2.8 lens. During this period a f3.8 lens was considered fast - that means that the aperture could open wider to let more light onto the film, which was ideal for low light photography. At this time sophisticated cameras that allowed exposure control of shutter speed, ISO and aperture and had sharp interchangeable lenses were expensive, in fact New Zealand had import restrictions on how many could be imported during any one year. It was a big deal to bring one back from an overseas trip and not have to pay duty. This restriction combined with the cost of film, it is not surprising that there are relatively few photographs of the period and virtually no colour photographs. I, like other photographers would often cut back on essentials to buy another roll.

In the 1970s the sensitivity of film was slow. Most photographers were using B&W film like Kodak Tri X. When Eastman Kodak introduced 35mm Tri-X back in 1954, it quickly became the go-to black-and-white film among photojournalists. With its wide latitude it could be shot at ISOs ranging from 50 all the way up to 3200 — Tri-X could handle nearly any situation, from war zones to the urban rock jungle. Hence, most photographs of rock bands around this period are all black & white and as many of the photographers worked for news papers and magazines, there was a generic look to many of the images that this genera of photography demanded. I recently spoke to a friend who photographed for Getup Magazine. While they published in B& W, he had access to as much film as he could shoot. As an independent working covertly, my creative photo-shoots were self funded. However, this allowed me a freedom, for I was interested in exploring a different aesthetic than the press demanded. As an individual artist I was free to pursue my own perspective and take wild risks.

The last sequences in the publication of [Sydney Mann](#) and [Trevor Coleman](#) were shot with a Nikon F2 with a 55mm f1.2 lens



Scale comparison of the tiny 8mm film 4.8 mm x 3.5 mm to 35mm 36x24 mm



35mm Nikkormat with 135 mm f 2.8 lens



35mm Nikkon F2 with 55 mm f 1.2 lens



# Alchemy

By 1971 I had finished my electrical apprenticeship and had moved to the centre of the North Island where I was working on a construction site. Here I earned more money, but I was also much closer to Auckland where far more major bands were visiting. I also worked part time for a commercial photographer and was able to refine my photographic skills.

While B&W was becoming mainstream, colour film was a much different story. The fastest colour film was Ektachrome transparency film in the early 1970s was 160 ISO. At the time I read a lot of photography magazines and discovered a means of up rating Ektachrome slide film from 160 ISO to 650 ISO which increase the sensitivity of the film by 3- 4 times. These magazines also exposed me to the powerful images of photographers like Richard Avedon, William Klein, Diane Arbus, which influenced the way I approached any subject.

The photographs of [Led Zeppelin](#) using this technique are probably first colour 35mm photographs taken at a night rock concert in New Zealand. In the informative book [LIVE gigs that rocked New Zealand](#), (which I highly recommend) a caption for the sequence of Joe Cocker sates that this was "one of the earliest uses of colour photography at a New Zealand concert". With the Zeppelin concert in Feb of 1972 and Cocker in Oct 1972, the Zeppelin images predate the Cocker images in the book by 8 months. Interestingly I was contacted to submit photographs for the book. From my archive, colour photographs of Corban Simpson, Black Sabbath, Rolling Stones, Slade, Status Quo, and Don McLean were published, but not the powerful colour photographs of Zeppelin and Cocker. As we all know, there are many versions of history, and it most often depends on what is conveniently left out, not necessarily what is told. Apart from my questions on this Bruce Jarvis who co-authored the book with Josh Easby was great to work with.

In 2013 Backbeat Books published a suite of photographs of mine from the Rolling Stones concert was also published in [Stones Gear](#). If you are a Stones fan and true muso nut this is an excellent book. The publisher was highly professional and excellent to deal with.

Unlike B&W film where there was a negative that could be retained and printed at any time, Ektachrome was a *slide* or transparency film, which meant the slide was the original, and for publication the slides were sent off to be scanned. Unfortunately some of the slides were lent to promoters who never returned them and one can only imagine what the best images may have looked like.

In 2018 received this email from Brendon Pearson.

*Hi Lloyd  
I have been admiring your photos online of the 1970s Stones Auckland concert. I was only 1 at the time so wasn't able to make it but have been a Stones fan for many years now. I managed to get a poster of the concert from a record store in Wellington the other week which has been up on their wall for 30 plus years ever since I can remember. The image doesn't appear to be one of yours and it isn't coloured but has Western Springs on the poster and Jagger is wearing the same outfit as he wore for the show you photographed. Another good friend of mine has an old colour poster which does appear to be similar to one of the images on your website. Do you recall if any of your photos were later sold as posters?. I can send you a copy of the images and you might be able to confirm if they were taken by you. Were you the only photographer permitted to take official photos on the day?. Would love to hear any memories that you have of the concert.*

*Look forward to your reply.*

Turns out that in the 1970s I had left some slides at a poster shop in Vivian St Wellington. The owner returned the slides with a note that he had decided not to publish any of the images. But he retained one, which he did publish into a poster but never informed me. As Brendon pointed out the image matched the sequence of photographs I had shot of the Rolling Stones.

I also discovered how to push it even further to 1800 ISO and develop the slide film via a negative process called cross processing. This technique was used for the [Cocker](#) photographs and [Patto](#).

The advanced alchemy of these new techniques and 35 mm film was a huge step up in quality from the 8 mm movie film which I was also using. At this time a roll of 35mm still film offered 36 or 24 frames, and combined with processing was relatively expensive. I would often have only a single film with 36 frames to work with at any given concert. To assist in custom processing, I struck up a relationship with Colour True Laboratories in Auckland who would carry out the extended development required for the up rated film. They would process the film at the end of a run before they dumped the chemicals.



A screen shot from an 8mm movie shot by John Topham with Lloyd photographing the [Rolling Stones](#) gig Auckland 1973. My thanks to John Topham for this shot.





List of personalities Left to Right in the photograph:

Tom Smithers  
Wayne Ranger  
Jeanie Okane  
Beccy Robinson  
Maureen Bretherton  
Moirá Farrell  
Johnathan Lonie  
Clive Blackie - lead singer Titans  
[Grahame Wardrop](#) - Guitarist with Lutha  
Sally Irwin  
Graham Anderson  
Ali Waugh  
Liz Gunn  
Garry Mahan  
Alan James - lead guitar with [Storm](#)  
Craig Lawrence - Drummer with [Storm](#)  
John Temple  
Graeme Hare  
Don McDonald  
Neil Fraser  
Clark Flanagan  
Tan Mahaka  
John Reid - Art Critic for the ODT  
Arthur ?  
Arthur Clapp  
Lynne ?  
Lois Middledich  
Terry Fitzgibbon - artist and graphic designer  
Jill Hatherley  
Gordon Stewart  
Kim Westerskov - Marine Biologist and ace wildlife photographer  
Athol Harbour  
? Watson  
Jau Lua  
Carol ?  
Mike Bacon  
Lawrie Brett  
John Taylor  
Brian Treacey  
Steve Brett

Dunedin is an extreme student town, and for decades is infamous for a range of crazy happenings. This photograph was taken at a student party. I remember climbing onto the roof of a shed to take this photograph of a student party Harbour Terrace near Dundas St, Dunedin, New Zealand early 1970s. These were called courtyard parties and the band was probably Pussyfoot. The photograph has become an iconic images of this era. It has been described as "a marvellous time capsule" and recently I discovered it has been published many times without credit.





## Photo technique

In the current ubiquitous plethora of digital photography on social media the right to photograph and post (publish) is taken as a given, that sets images of the film era in a unique time period, where there are surprisingly few. Unlike today where everyone takes 1,000s of images, the approach with both B & W or colour film was careful and deliberate, unlike today where the technology almost takes the image, one had to know how cameras and film worked, unlike today where the results are instantaneous, there could be weeks delay in viewing a result.

From the very beginning, even with that old movie camera, and then with 35mm still film, over the years, a number of design strategies developed and now underpin my approach to photographing Bands.

- **Movement:** Slow shutter speeds allow the subject to blur and can offer a dynamic aesthetic that a fast shutter speed that stops the action can not. While one needs to shoot a lot of photographs to get a good image, shooting with a slow shutter speed to gain blur is even more challenging. Because of the significant risk few photographers venture into the *blurr zone*.

Although not a deliberate act, the slow shutter speed and blur in the image 10 of John Sanderson from [Storm](#) offers a sense of the primal force of a voice. It echoes a reference to *The Scream* by Norwegian Expressionist artist Edvard Munch in 1893. By not rejecting these images, and reading the visual power they offer one is able to anticipate and integrate movement as a deliberate strategy.

- **Selective focus and depth of field:** Here a wide aperture combined with a long focal length lens is used to place aspects of a scene into sharp focus while throwing other aspects of the scene out of focus.



- **Juxtaposition:** Attention to the placement of key objects within the frame is a means of creating strong visual images, similar to the of Henri Cartier-Bresson.



- **Tight framing:** While many photographs of bands from the 1970s offered wide environmental shots of the whole band on the stage, I was more intrigued with tight framing. Super tight to the point where the top of a head is cut off. In this respect, some of the photographs of Diane Arbus was an influence. While many of these early images frame the subject ridiculously tight, they offer a unique viewpoint.



- **Eccentric angles:** Here the camera is tilted in an angle that relates to the visual nature of the subject rather than gravity. So often I see other photographers line their camera on a perfect horizontal or vertical angle, and yet there are far more opportunities available. The influence comes from the photographer William Klein, who I was exposed to at this time. In this image the horizon is not level and exaggerates the performers movement leaning forward.



- **Light & Shadow:** Light and by consequence shadow are essential to any photograph and this is no more so than in photographing bands. Shadows can create their own images within images. Learning to read light and shadow is a key aspect of photography. Exposure to photographers like Richard Avedon and Yousuf Karsh allowed an insight into how important light is.



Within the series of E books, **Photo comment** is offered on how these strategies contribute to my perceived success of the photographs, which offers an insight into what I was responding to when I took the photographs.





# Stash

Stash was a Dunedin band that mainly played rock and blues around the university scene. Willy Paul went on to live and play in Australia.

The camera was a 35mm range finder of unknown make.

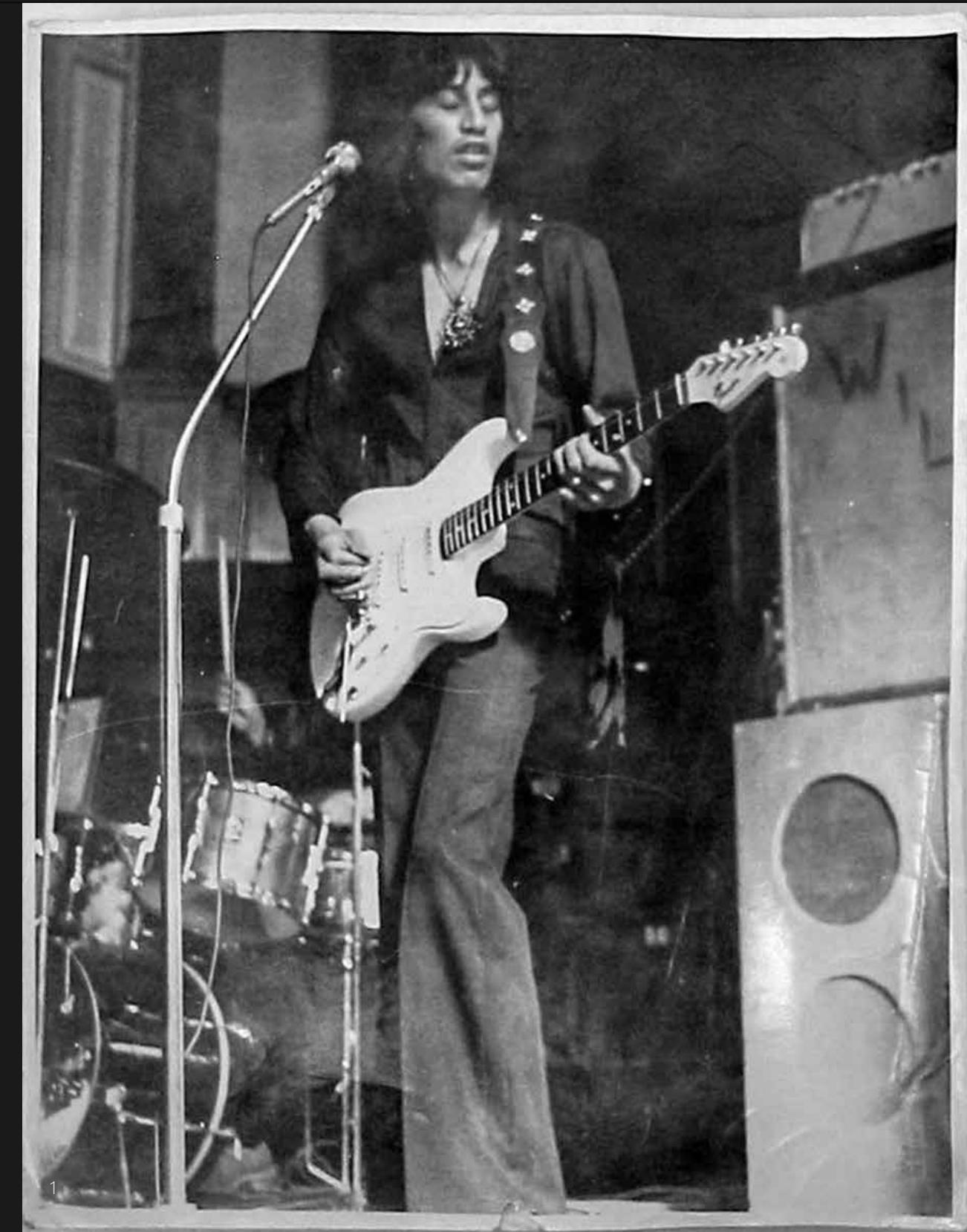
Willy Paul: lead guitar  
John Hodge: drums  
Chris Brett:  
Lockland Rudderford

Photo 1. Photograph Willy Paul Dunedin Town Hall, taken at Impact 70

FB comments:

*did a bunch of gigs with Willie in Sydney around '83 in the three piece with an Aussie bass player whose name escapes me ... the band was called Mickey Ratt. Stephen Hudson*

*Had the very great pleasure of playing with Willy '77 & '78 along with Bill Whiting and Tangles RIP mate. Murray Stewart*





# Marjimbru

The name Marjimbru (Happy Daze Band) was made from three Dunedin school mates, Martin Rutherford on drums, Jim Macandrew on keyboard and Brent Wise on bass. Craig Reeves who was also part of the band played guitar. The lead singer, William Davidson was from Port Chalmers. When they first began the band we also had Keith McKintosh from Port on rhythm guitar. Bill Davidson when on to join KA-Q\_LATED RISK.

Rutherford and Wise went to the same primary school as me in Dunedin, St Leonards and during the last year of school when I was 12 years, I would often call into Rutherford's place where they would be practicing before school. With his drum kit was set up in the living room the floor would shake with the noise and rattle the borer out of their holes.

At school, during the art period. I remember Wise and Rutherford competing to draw wild American cars with exaggerated rear fins, and lights. Rutherford always had the most extreme fins - often twice the height of the car.

The images are screen grabs from a poor quality standard 8 mm movie when they played at the Long Beach Hall shot in Easter 1969. Despite the isolation of the venue the place was packed. The frame size of regular 8 mm is tiny 4.8 mm x 3.5 mm and 1 meter of film contains 264 pictures. In [comparison 35mm 36x24 mm](#). At 25 ISO, the film sensitivity was very low and the lighting poor.

1. James Macandrew and Martin Rutherford Long Beach Hall 1969
2. Brent Wise - Long Beach Hall shot in 1969
3. Marjimbru - Dunedin Town Hall *Impulse 1970*
4. Craig Reeves and Martin Rutherford, Long Beach Hall 1969
5. Craig Reeves Long Beach Hall 1969
6. Brent Wise Long Beach Hall 1969
7. Craig Reeves Long Beach Hall 1969
8. James Macandrew Long Beach Hall 1969
9. Martin Rutherford Long Beach Hall 1969
10. James Macandrew Long Beach Hall 1969
11. Marjimbru Happy Daze Band base drum sign

## Photo comment:

Photo 7. of Craig Reeves has a powerful use of light and shadow which is enhanced by the tight framing.

Photo 9. of Martin Rutherford used the diagonal angle and juxtaposition of the drum stick to suggest movement.









# Peddlers

The Peddlers were a British jazz/soul trio of the 1960s and 1970s were formed in Manchester.

Trevor Morais (Trevor Gladstone Emanuel Morais, born 10 October 1944, Liverpool)  
Tab Martin (Alan Raymond Brearey, 24 December 1944, Newcastle upon Tyne)  
Roy Phillips (Roy Godfrey Phillips, 5 May 1941, Parkstone, Poole, Dorset).

Martin, the bassist, noted for his peculiar style of playing a Gibson EB-2 bass guitar in an upright position as though it were a string bass. Phillips, on vocals and keyboards.

Roy Phillips now lives in Christchurch New Zealand.

Alan James from [Storm](#) and I navigated a narrow staircase at Mojos Dunedin that opened into a confined dark space about 1970 where I shot the 8 mm film.

*\* One of the drummers sticks broke and the tip flew out and hit me on the head ! I kept that little piece of wood for years , lost now! Athol Harbour*

*\*I was there as well. Came back early from our honeymoon so we could see them. Early November 1970. Karen Ovens*

*\*I saw the Peddlers in the Concert Chamber, Dunedin Town Hall. I think it would have been '69 or '70. We were given front row balcony seats that someone didn't want. They missed a great concert..*

*Lindsay Gregory*  
*I\* remember we used to play "Girlie" with our big Hammond organ..sure was a great song, and singer Roy. Scottie Bob Murray*

*\*I have a 45 of Girlie signed by all three somewhere. Must dig it out. And then find something to play it on. Murray Fiora-Aniko Fiora*

The images are screen grabs from a poor quality standard 8 mm movie. The frame size of regular 8 mm is tiny 4.8 mm × 3.5 mm and 1 meter of film contains 264 pictures. In [comparison 35mm film](#) is 36×24 mm. At 25 ISO, the film sensitivity was very low and the lighting poor.

*I remember seeing Roy in Paihia when he had a coffee shop that was along time ago. Robert Colvin*

Photo 1. 2. Tab Martin  
Photos 3. 6. 8. Roy Phillips  
Photos 4. 5. Trevor Morais  
Photo 7. Trevor Morais and Tab Martin

## Discography:

Live at the Pickwick (1964)  
Free Wheelers (1967), UK No. 27  
Three in a Cell (1968)  
The Fantastic Peddlers (1968) (compilation)  
Birthday (1969), UK No. 16  
Three for All (1970)  
Suite London (1972)  
Live in London (1973)[4]  
How Cool Is Cool... (The Complete CBS Recordings) (2002)  
Peddlers Power (Odeon 5CO48-94017)"  
Peddlers & London Philharmonic Orchestra (Odeon 5CO62-93367)  
The Best of The Peddlers (1971; CBS)  
The Peddlers Greatest Hits (1972; CBS)

## Photo comment:

Photos 3 & 8. The tight framing of Roy Phillips was used to emphasize the facial expression  
Photo 2. The tight framing of Tab Martin that cuts off the head juxtaposes his open mouth with the white lines that delineate the shape of the bass

[Roy Phillips - The Peddlers 1969 - Birth](#)







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# Storm

STORM was a wild Dunedin rock band, from the early 1970s, who would pull radical stunts on stage with fire burning on the drum cymbals and guitars and also smashing up plexiglas signs at a key moment during a performance. Their stage presence was most often beyond the audiences they played to.

With a hard rocking beat, thumping bass, wild drumming, piercing lead guitar, and the amazing voice and high octane energy of John Sanderson their stage presence presented a dynamic force. They played improvised extended cover versions of *Eleanor Rigby* (the Beatles), *Magic Bus* (The Who), *Rock and Roll*, *Living loving Maid*, *How Many More Times*. (Led Zeppelin).

The color images are screen grabs from a [poor quality standard 8 mm movie](#) when they played at the Dunedin City Concert Chamber. What these images lack in resolution they more than make up for in intensity. The movie offers a reflection into the infamous fire incident that banned them from all Dunedin City Council Venues. Sanderson is mobbed on stage, James sets fire to his Fender Stratocaster L series guitar.

The black and white photograph with the guitar on fire was shot with infrared film at another venue

I spent a lot of time with the band and at one point Alan James and I had a meeting with the Anglican Diocese seeking permission to film a performance on the tiered marble steps of St Paul's Cathedral where an old piano would be blown up during the performance. The piano was destined for the dump and the idea was to pull it to pieces so it was hanging by a thread and then install fire works inside which would trigger the collapse. In 2018 Allan James reminded Godman of the story.

At one gig, the battle of the bands Ag hall, James got mobbed by a few girls who grabbed his trousers and tried to rip them off he nearly lost his balance and kicked his leg out hitting one of the girls in the face, breaking her nose. Unphased, she just continued to wildly dance in front of the band.

Alan James: lead Guitar  
John Sanderson: vocals  
Craig Lawrence: drums  
Tom Duff: Bass

*FB comment: Ran into John a bit in Australia , became an amazing bass player as well as the great singer he always was ... no longer with us , sadly .Vale John, Stephen Hudson*

*Little bugga (John Sanderson) was only about 15\16 then. Pat Griffiths*

Photo 1. Alan James with his Fender Stratocaster guitar. - B&W infrared film  
Photos 4, 8, 9, 11, 12, 13. Alan James  
Photos 2, 3. Tom Duff  
Photos 5, 10, 14, John Sanderson,  
Photo 15, Sanderson is mobbed and has his top ripped off  
Photos 6, 7. 8. Craig Lawrence

[Dunedin band STORM Dunedin Concert Chamber 1970](#)

Photo comment:  
Photo 10. The tight framing and movement give the image of Sanderson a [primeval sense](#).



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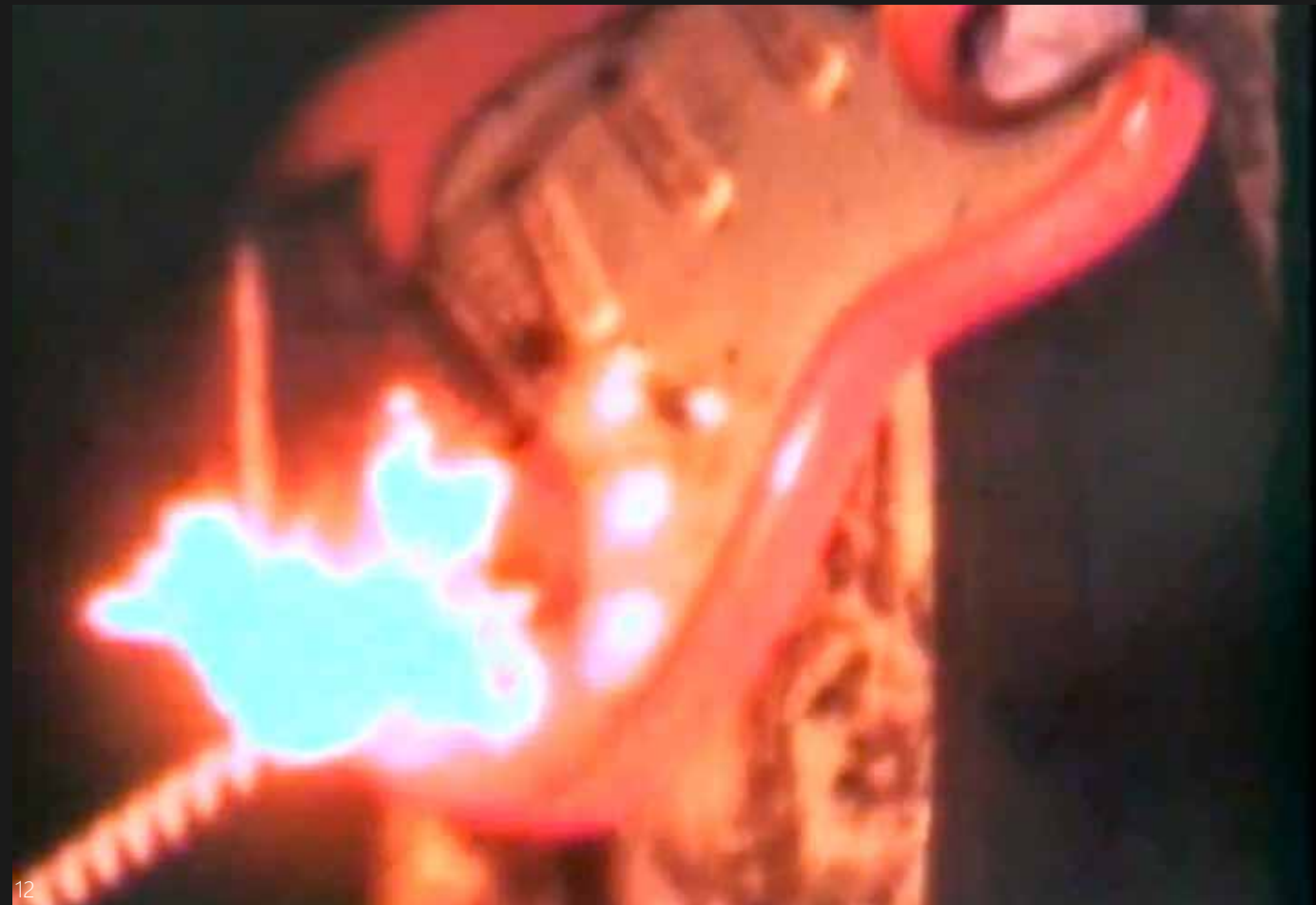
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# Loving Memory

Loving Memory was a Dunedin Band that played venues like the Ag Hall.

Photos were probably taken at Cinderellas

Scottie Murray - vocals, Photos. 3, 4, 7, 10, 11

Lynn Edmondson with his 335 Gibson - Guitar Photos. 1, 2, 6, 10

Ray Moore - Drums, Photo. 8

Graham Faiburn - Bass - Photos. 5, 9

Wayne Cheshire also played drums for Loving Memory

The images are screen grabs from a poor quality standard 8 mm movie. The frame size of regular 8 mm is tiny 4.8 mm x 3.5 mm and 1 meter of film contains 264 pictures. In [comparison 35mm film](#) is 36x24 mm. At 25 ISO, the film sensitivity was very low and the lighting poor.

Face book post: *Bloody hell, where is all this new stuff coming from. I didn't know it existed.* Graeme Fairbairn.

[Loving Memory Reunion @ the Dunedin Musicians Club](#)



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# Daddy Cool

Daddy Cool, Dunedin Town Hall, New Zealand - 1970s The color images are screen grabs from a poor quality [standard 8 mm movie](#).

Daddy Cool was an Australian rock band formed in Melbourne in 1970 with the original line-up of Wayne Duncan (bass, vocals), Ross Hannaford (lead guitar, bass, vocals), Ross Wilson (lead vocals, rhythm guitar, harmonica) and Gary Young (drums, vocals). Their debut single "Eagle Rock" was released in May 1971 and stayed at number 1 on the Australian singles chart for ten weeks. Their debut July 1971 LP Daddy Who? Daddy Cool also reached number 1 and became the first Australian album to sell more than 100,000 copies.

The bands name is thought to have come from the 1957 song "Daddy Cool" by US rock group The Rays. Daddy Cool included their version on Daddy Who? Daddy Cool

Daddy Cool's music featured 1950s Doo-wop style rock cover versions and originals which were mostly written by Wilson

Photos 1-3,5,14, 15. Gary Young  
Photos 4, 7, -12. Ross Wilson  
Photos 6, 13 Ross Hannaford

**Discography:**  
Daddy Who? Daddy Cool  
Sex, Dope, Rock'n'Roll: Teenage Heaven  
Daddy Cool Live! The Last Drive-In Movie Show  
The Missing Masters  
The New Cool

[Daddy Cool 'Eagle Rock'](#)

**Photo comment:**  
Photo 15. With his hair flowing sideways, there is a wonderful sense of movement from the exuberant Gary young.













# Creedence Clearwater Revival

1972 - February 8 Western Spring Stadium Auckland, New Zealand

Creedence Clearwater Revival (often referred to as Creedence or CCR) was an American rock band active in the late 1960s and early 1970s which consisted of lead vocalist, lead guitarist, and primary songwriter John Fogerty; his brother rhythm guitarist Tom Fogerty; bassist Stu Cook; and drummer Doug Clifford

The color images are screen grabs from a poor quality [standard 8 mm movie](#).

Photos 1 - 12, John Fogerty

Photos 13 - 22, Stu Cook Bass

photos, 23 - 26, Doug Clifford

## Discography:

Creedence Clearwater Revival (1968)

Bayou Country (1969)

Green River (1969)

Willy and the Poor Boys (1969)

Cosmo's Factory (1970)

Pendulum (1970)

Mardi Gras (1972)

[Creedence Clearwater Revival - I Heard It Through The Grapevine](#)







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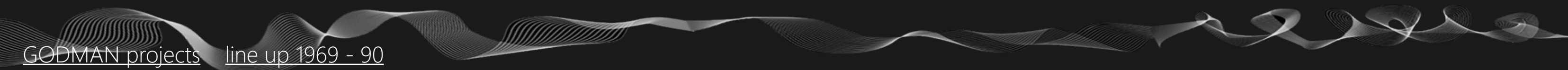




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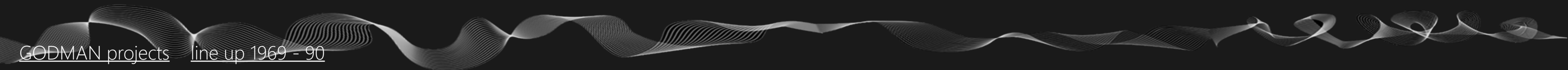


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# Led Zeppelin

25 - 02- 1972 Western Springs Auckland New Zealand

English rock band formed in London in 1968.

Vocals: Robert Plant:

Guitar: Jimmy Page:

Bassist/keyboardist: John Paul Jones

Drummer: John Bonham.

This was one of the most amazing concerts I have ever been too. The energy was electric and stamina was incredible.

The first 6 photos were shot with up-rated 35mm film, while the blurred grainy images are screen grabs from a poor quality [standard 8 mm movie](#). After shooting the Led Zeppelin concert I met promoter Robert Raymond who gave me a pass to get back stage for the Ngaruawahia Music Festival. At a later meeting at Raymond's house he selected the best images I shot of Zeppelin and bands like [Black Sabbath](#) etc, from Ngaruawahia for a book he was planning. The book never eventuated - the original transparencies disappeared and have never been retrieved. Of the 36 images of Led Zeppelin I was left with 6 transparencies. Like wise, the only images of Black Sabbath I have were the rejects. Raymond became infamous for tricky deals where bands, roadies, lighting etc. never got paid. In the 1980s Robert was a partner with David Stone in a music publishing company in LA. As David put it, "I wasn't that impressed to be honest. The sequences of Joe Cocker, Rolling Stones, where I retained all the photographs, offer an insight into what these lost images might have looked like. However in 2019 I had an old 8mm film digitized and discovered a Forgotten Led Zeppelin sequence, from which I created a series of screen shots. Jude Rowe put me in touch with Eric Levey who synced the film to a sound recording from the night- you can find the video here - <https://www.youtube.com/watch?v=aEga4tjGZko>

Set list:

Immigrant Song, Heartbreaker, Black Dog, Since I've Been Loving You, Celebration Day, Stairway to Heaven, Going to California, That's the Way, Tangerine, Bron-Y-Aur Stomp, Dazed and Confused, What Is And What Should Never Be, Moby Dick, Rock And Roll, Whole Lotta Love (medley incl. Let That Boy Boogie, Hello Mary Lou, Let's Have a Party, Going Down Slow), Communication Breakdown

Photos 1,2, 5-14, - Robert Plant

Photos 3, 4, 15 -23 - Jimmy Page with his Gibson Les Paul no 1

Photo 24, - John Bonham

Photo 25, 26 - John Paul Jones

Discography:

Led Zeppelin

Led Zeppelin II

Led Zeppelin III

Led Zeppelin IV

Houses of the Holy

Physical Graffiti

Presence

In Through the Out Door

[Radio NZ interview](#) -  
[Video](#)







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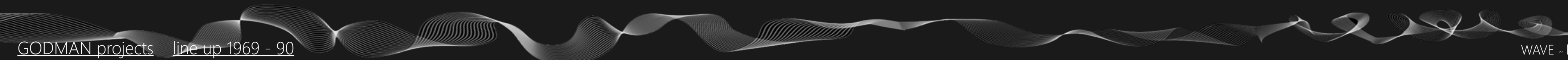




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# Patto

Patto, Western Springs, Auckland late 1972 as part of the Joe Cocker Australasian Tour.

Patto (named after vocalist Mike Patto) were highly regarded on the British rock scene in the '70s. The key point of the band was the superb guitar work of left-handed guitarist, the eminently flexible Ollie Halsall, a performer whose session work was highly prized, even though the guitarist seemed hesitant to step into the spotlight. Patto performed a stately mix of jazz-rock with a little bit of blues.

160 ISO Ektachrome slide film shot at 1800 ISO and processed as a negative - a term called Cross-Processing. The camera was a 35mm Nikkormat with 135mm f2.8 lens. As far as I know this was the first time this technique was used to shoot a concert in N.Z.

Photos 3 ,5, 7, 9 - Mike Patto – vocals  
Photos 1, 2, 6 - Ollie Halsall – lead guitar, acoustic guitar, piano, vibraphone  
Photos 4, 8 - Clive Griffiths – bass  
John Halsey – drums

Photos 1 & 2 Peter "Ollie" Halsall

#### Discography:

1970 – Patto  
1971 – Hold Your Fire  
1972 – Roll `em Smoke `em Put Another Line Out  
1995 – Monkey's Bum (recorded 1973 but unreleased until 1995)

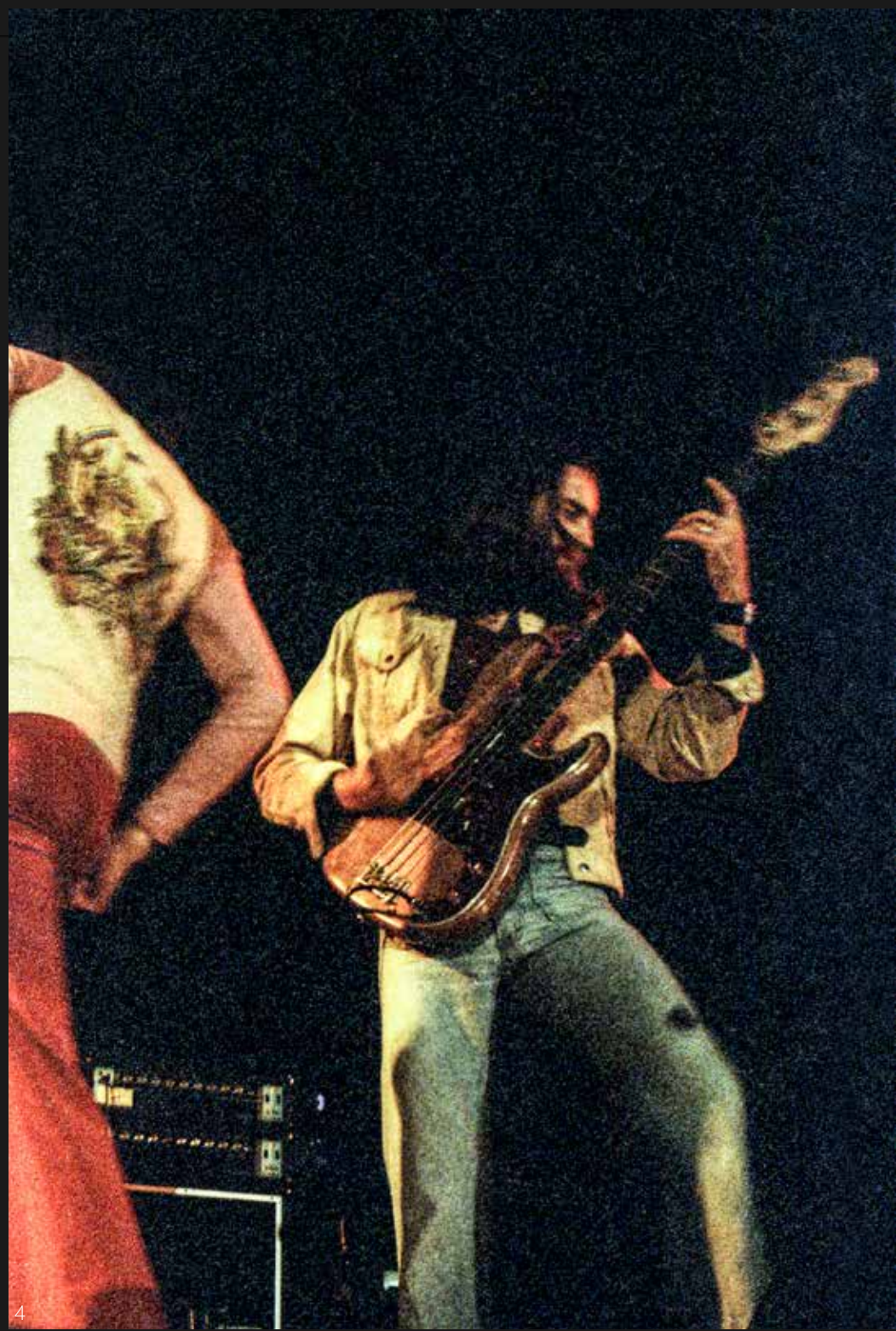
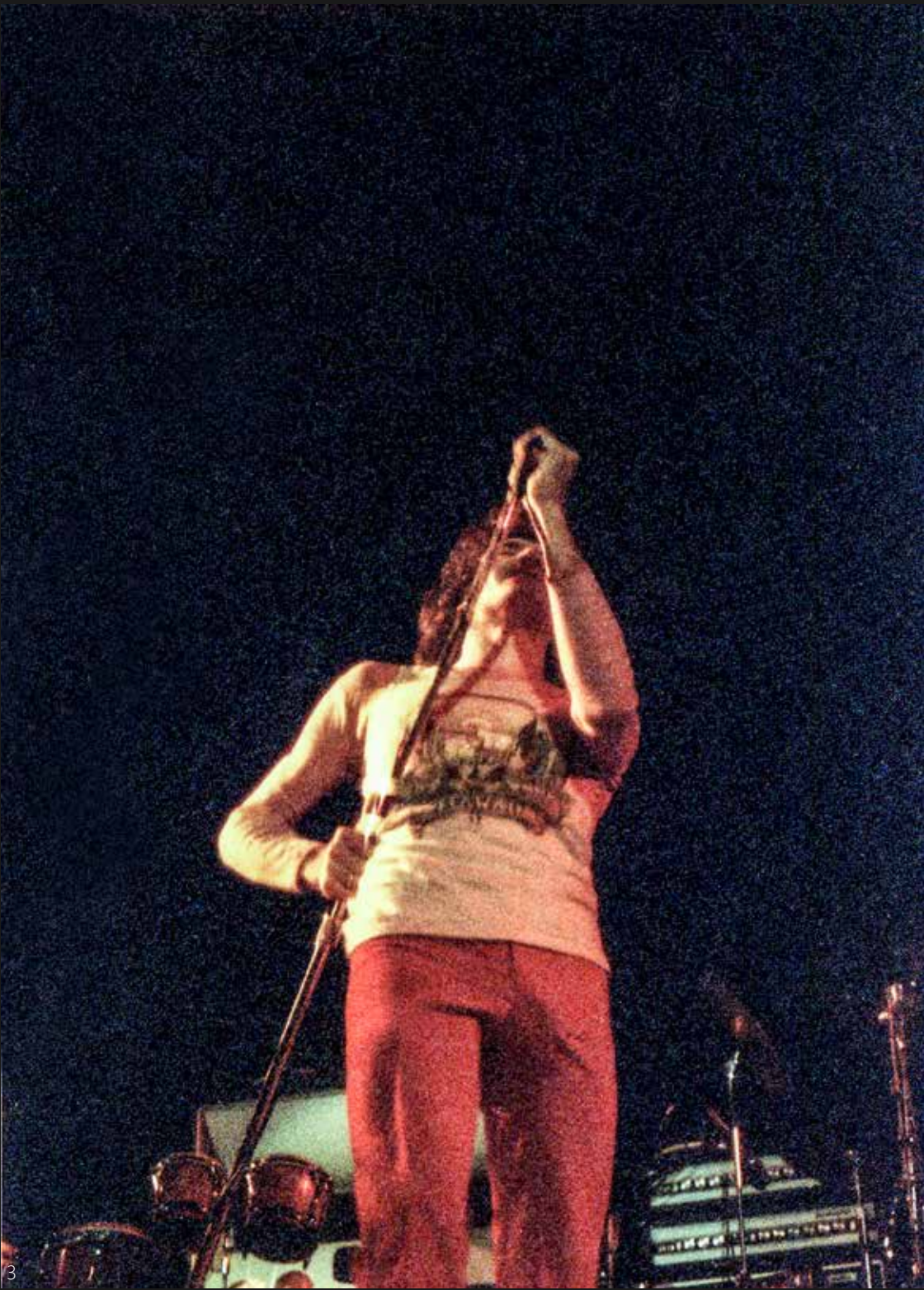
[Patto - Time To Die](#)

#### Photo comment:

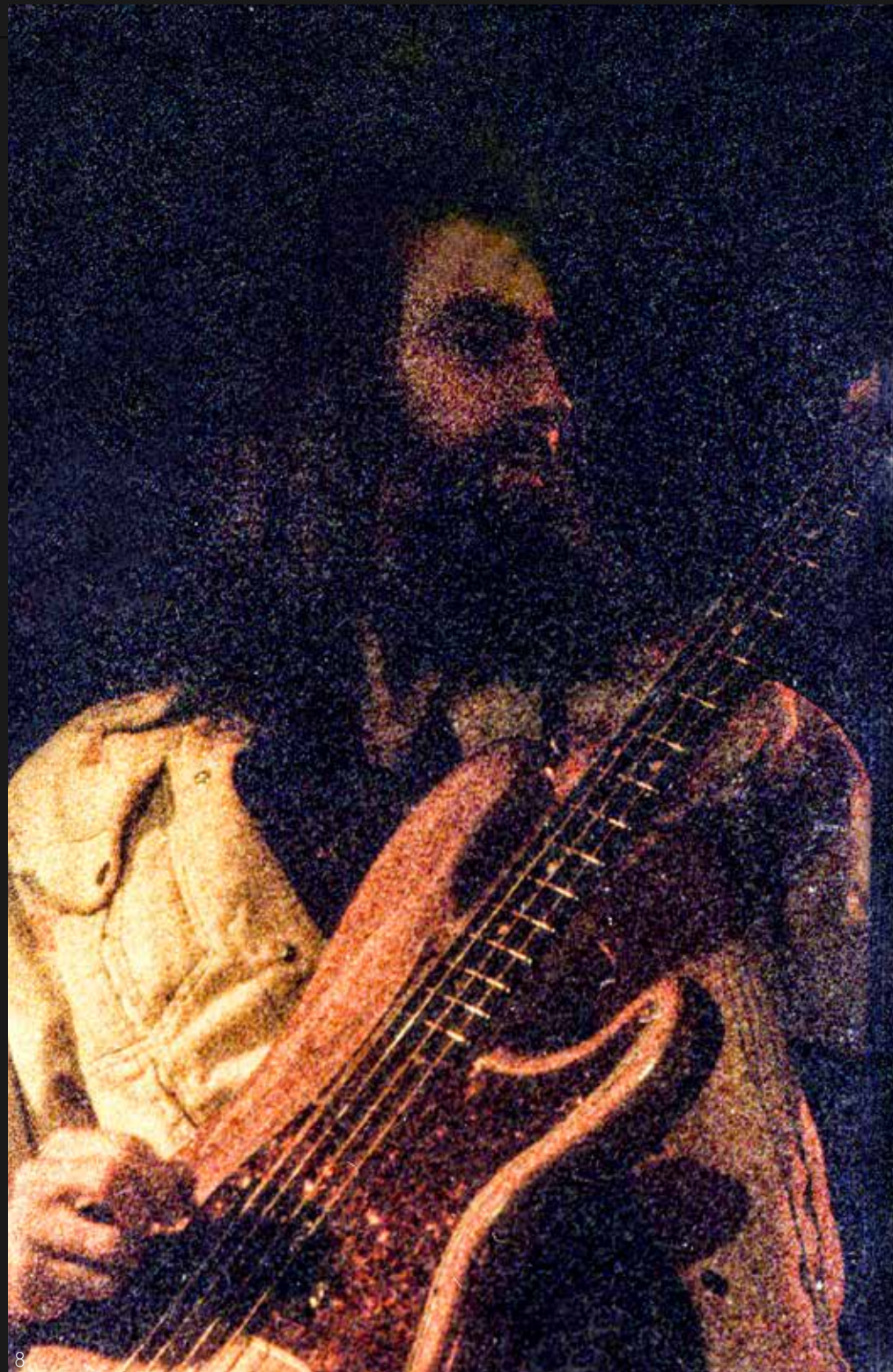
Photo 2. The tight framing of Halsall and shrapnel like grain gives a sense of the emotive explosion as he rips into a rift. The inclusion of a small section of the guitar makes the connection.













# Joe Cocker

Oct 05, 1972 Western Springs Stadium Auckland, New Zealand

PROMOTER: Harry M. Miller

Set list included:  
With a Little Help from My Friends  
Hitchcock Railway  
The Letter

The Chris Stainton Band  
Joe Cocker [lead vocals] Photos 1-9, 22  
Chris Stainton [piano]  
Neil Hubbard [guitar] Photo 12 & 13.  
Alan Spenner [bass] Photo 14., 19, 20, 21  
Jim Karstein [drums] Photo 10.  
Glenn Ross Campbell [steel guitar]  
Felix Falcon [percussion] Photos 11, 18.  
Jim Horn [sax, flute]  
Jim Price [trumpet] Photo 22  
Bobby Keys [tenor sax] Photo 16, 17, 22  
Viola Wills [vocals]  
Virginia Ayers [vocals]  
Beverly Gardner [vocals]  
Gloria Jones [vocals]

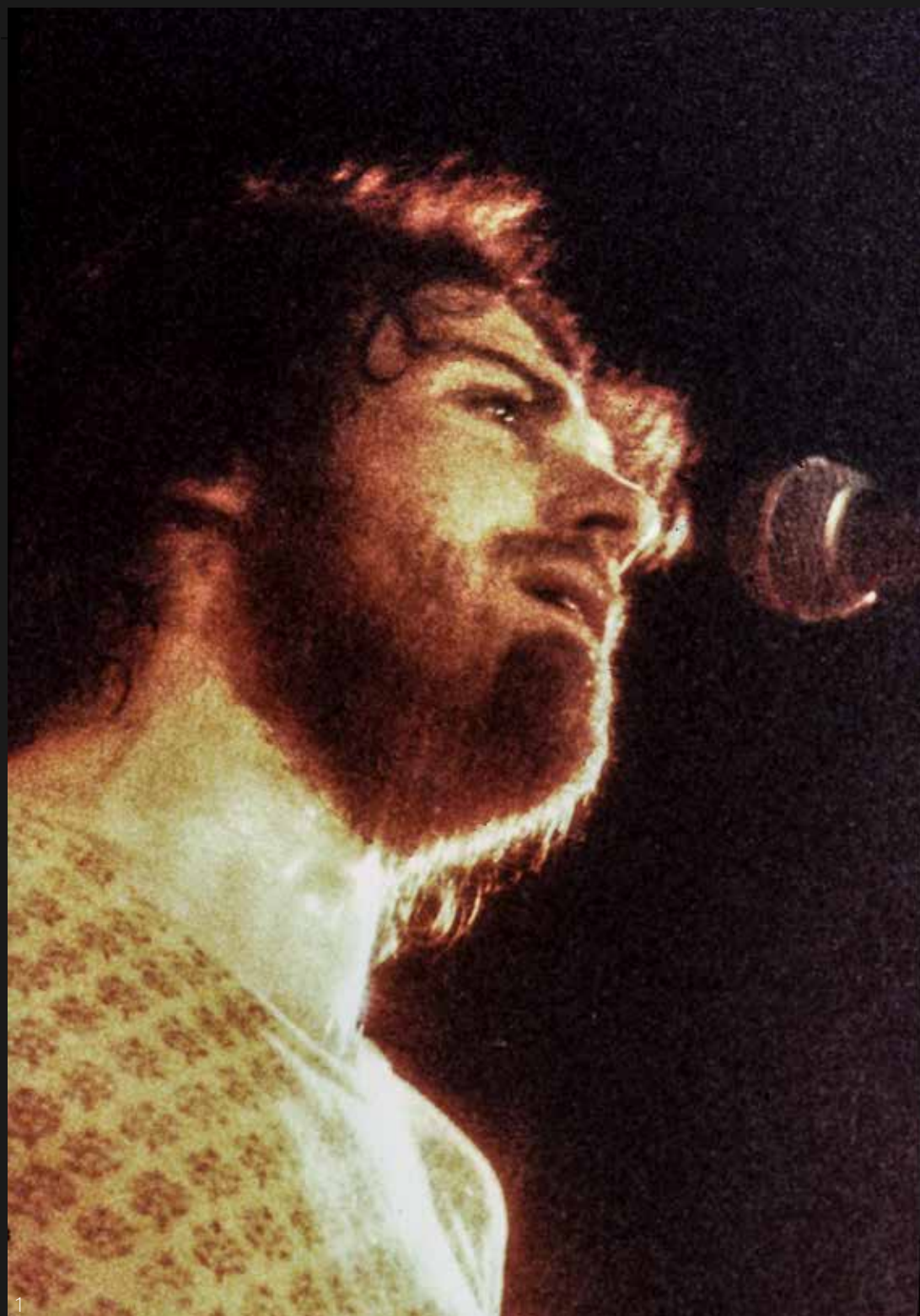
I had a blues harp with me and during the performance, I threw it up to Cooker who played a few bars and later passed it back to me.

The images were shot using Ektachrome slide film up rated from 160 ISO to 650 ISO with a 35mm Nikon. 160 ISO was the fastest colour film available at the time. I also shot a second slide film at 1800 ISO and this was processed as a negative - a term called Cross-Processing.

**FB comments:** *They had to carry joe onto the stage he was that far gone. he had a big can of Lion Brown in each hand. he did the whole show on Automatic pilot.( incredible band though). worst "Bad Vibes" concert I went to. Craig Norman*

*I can remember one fan throwing an empty flagon into the lighting rig and showering people with broken glass, Joe staring blankly into the spotlight as if hypnotised and looking like a totally lost soul. Drove all the way from Wellington for that show. I was dead keen in those days. John Topham*

[\*Joe Cocker / With a little help from my friends\*](#)







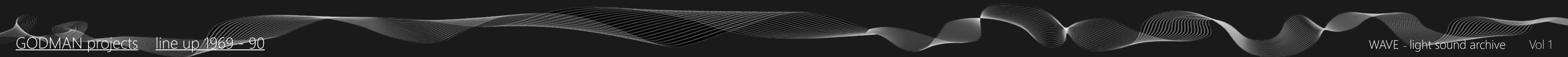




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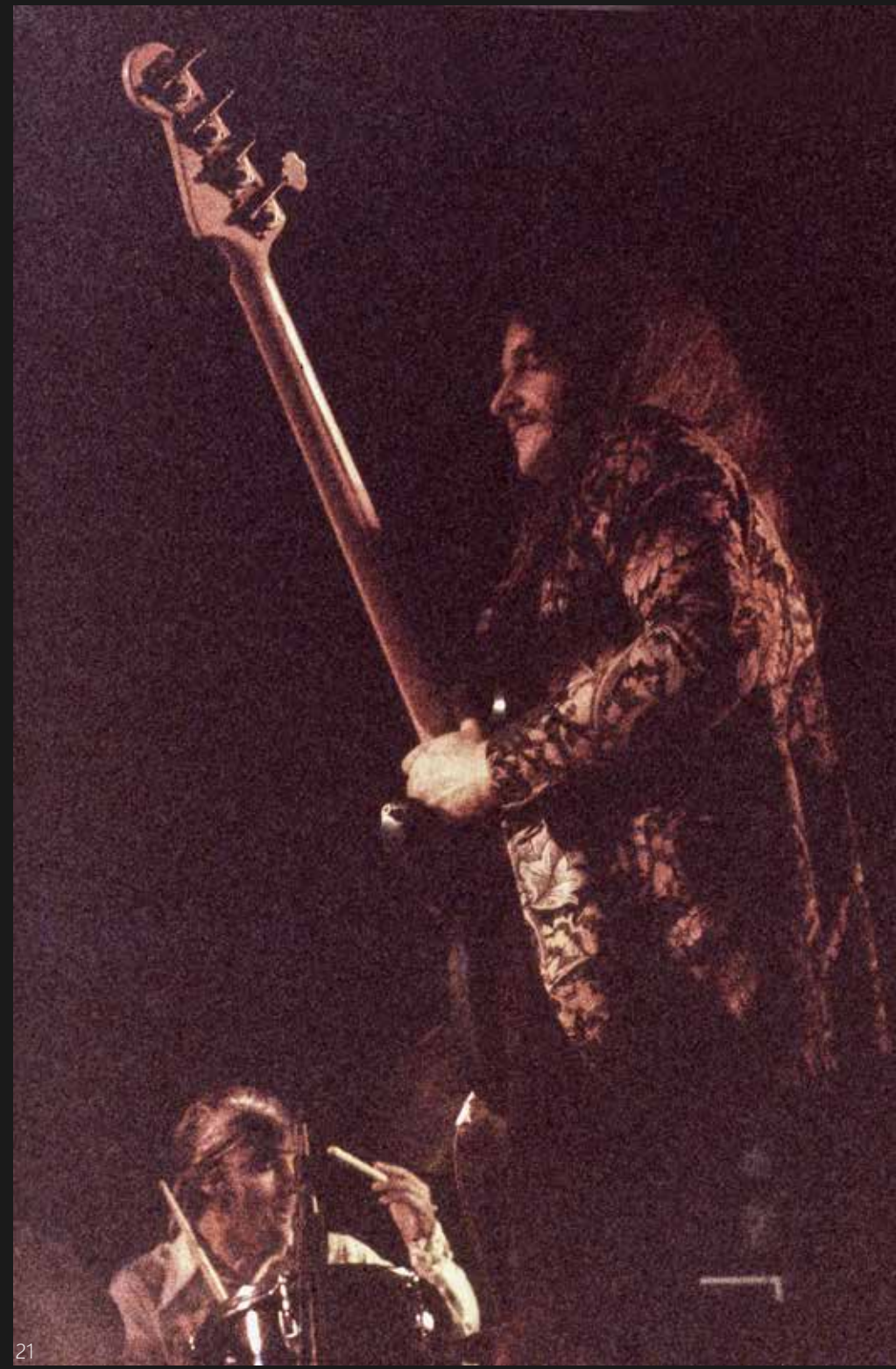




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# Three Dog Night

Three Dog Night is an American rock band. They formed in 1967 with a line-up consisting of vocalists Danny Hutton, Cory Wells, and Chuck Negron. This lineup was soon augmented by Jimmy Greenspoon (keyboards), Joe Schermie (bass), Michael Allsup (guitar), and Floyd Sneed (drums).

The photographs were taken when they played one concert on November 28, 1972 - Western Springs, Auckland with [The Guess Who](#).

## Discography:

Three Dog Night 1968  
Suitable for Framing 1969  
It Ain't Easy 1970  
Naturally 1970  
Harmony 1971  
Harmony 1972  
Cyan 1973  
Hard Labor 1974  
Coming Down Your Way 1975  
American Pastime 1976  
It's a Jungle 1983

[Three Dog Night - Mama told me not to come 1970](#)





# The Guess Who

The Guess Who is a Canadian rock band, formed in Winnipeg in 1965. Initially gaining recognition in Canada, the group found international success from the late 1960s through the mid-1970s

Burton Cummins and Randy Bachman were the songwriters with hits like American Woman, These Eyes, and many more. Richard Nixon got them to play at the white house but they were not allowed to include American Woman in the set.

The photographs were taken when they played one concert on November 28, 1972 - Western Springs, Auckland with [Three Dog Night](#)

Photo 1 & 5 Bass player Bill Wallace  
Photo 2 & 4 front man Burton Cummins  
Photo 3 Kurt Winter  
Photo 6 Donnie McDougall

Discography:

Wheatfield Soul 1969  
Canned Wheat 1969  
American Woman 1970  
Share the Land 1970  
So Long, Bannatyne 1971  
Rockin' 1972  
Artificial Paradise 1973  
Road Food 1974  
Flavours 1975  
Power in the Music 1975-87  
The Way They Were (unreleased recordings by the classic lineup) 1976

[guess who- american woman](#)

FB: When they sung American Woman ,they changed it to New Zealand Woman. Marten Bearda











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# Ticket

During the period of 1972, Ticket were New Zealand's ultimate acid band.

The photographs were taken at a venue in Hamilton, New Zealand, possibly Founders Theatre. Ticket were on the bill to play at Ngaruawahia Music Festival after Black Sabbath, however Sabbath blew up Eddie Hanson's prized yellow sound system and Tombleson had a throat infection so they never got to play. Soon after Ticket broke up.

#### Line-Up:

Eddie Hansen (Lead Guitar) Photos: 2 -5  
Ricky Ball (Drums)  
Paul Woolright (Bass Guitar)  
Trevor Tombleson (Percussion / Vocals Photos: 1 & 6)

#### Discography:

Let Sleeping Dogs Lie 1972  
Awake 1972

[Ticket - Let sleeping dogs lie \(1972\) \(NEW ZEALAND\)](#)



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# The Great Ngaruawahia Music Festival

The Great Ngaruawahia Music Festival was the first large outdoor music festival in New Zealand. It was held on a farm at Ngaruawahia on the Waikato River, 19 kilometers north-west of Hamilton, for three days from 6 to 8 January 1973. The line up consisted of local and international acts. Fortunately the weather was fine for the whole weekend.

Before the festival I had contact with [Robert Raymond](#) who give me a back stage pass, so I could come and go freely. Behind the stage was a large inflated coloured plastic tube that snaked across the grass for the musicians and support staff to chill out in. There a few of photographs taken of a group in the tunnel - I think the person with the hat was named Larry. After I took the first shots it got a little more crazy with a few of the cast stripped off and posing naked.

There was a great vegetarian restaurant at the venue which had advertised that one could pay for all meals in advance. As this appealed to me I signed up and paid. When I turned up there for the first meal they informed me that I was the only person who had done so, Os again I was give a pass to come eat and go as I please.

The line up for the festival is adjacent - Unfortunately some of the shots are not hot, but as there are so few images of the festival, and also the colour negatives had deteriorated, I have included most of the material I have in my archive.

The line up on the right was published before the weekend, but during the festival some bands did not play, other were included.

The line up on wikipedia is as follows:  
Corben Simpson (NZ) - opening act  
Black Sabbath (UK)  
Fairport Convention (UK)  
Blerta (NZ)  
Dragon (NZ)  
The La De Das  
Mammal (NZ)  
Max Merritt & The Meteors  
Split Enz (NZ)  
Lindsay Marks (NZ)  
Bulldogs Allstar Goodtime Band (NZ)  
Billy TK's Powerhouse (NZ)  
Orb  
Butler (NZ)  
Ticket (NZ)  
Itambu (NZ)

As I mentioned earlier, like the Led Zeppelin transparencies many of the est shots taken at the festival were given to Robert Raymond and have disappeared. I was young and green at the time so no inventory was taken of what he took.

## SATURDAY

Corben Simpson  
Tolepuddle  
Paul Marks & John Hayday  
Alan Young  
Treefoot  
Heave  
Dyan Bamford  
Shade Smith & Prism  
Sandy Denny  
Maori Cultural Music  
Backlash  
Butler  
Harvey Mann, Billy Williams  
Arkastra & Glen Absolum  
Albatross  
Split Ends  
La De Das  
Itambu  
Sam Hunt  
Blerta

## SUNDAY

Bauxhau  
Lindsay Marks  
Glenn Crosse  
Sunday's Problem  
Rosewood  
Teddy & The Bears  
Fairport Convention  
Far Call  
NZ Green Grass Band  
Mandrake  
Tommy Adderly  
Balls  
Mammal  
Billy TK & Powerhouse  
Black Sabbath  
Ticket  
Sam Hunt



# The Great Ngaruawahia Music Festival

## Corban Simpson

Corban Simpson was a rather eccentric pop singer / songwriter who originated from Wellington. He was the opening act of the festival. On a very hot day he introduced himself by saying, "Its a hot day" and proceeded to take his top off. After a few songs he again referenced the heat. "Its a really hot day" and took his trousers off. After a few more songs he said " its a really, really hot day" and finished the set naked. Eventually the police removed him from the stage.

As many of the festival audience were camping and bathing naked in the nearby river, it set the stage for the entire festival. Photographs reveal members of the crowd listening to the music topless.

Photo Comment: The photograph on the right plays with a shadow of the microphone on the guitar that suggests the missing phallus that is hidden by Corban's crossed legs.

[Original: Corban Simpson - Have you heard a man cry?](#)





# The Great Ngaruawahia Music Festival

## Blerta

Blerta was a New Zealand musical and theatrical co-operative active from 1971 until 1975. It was the idea of Bruno Lawrence to arrange a group of musicians, actors and friends, who would travel around New Zealand on a tour to get away from the pressure of the music and movie scene. They, like the vehicles they traveled in, became infamous.

Photos 1 & 2. Ian Watkin  
Photos 3 & 4. Chaz Burke-Kennedy  
Photo 5 Fane Flaws & George Barris.  
Photo 6. Greg Taylor & Bruno Lawrence on drums.  
Photo 7. Dick Wyeth - taken at an event 1973, Awakeri North Island  
Photo 8. The scene at Ngaruawahia looking back up the hill from the stage.

Discography:

1972	Joy Joy	-	-	-	-
1974	This Is The Life	-	-	-	-
1976	Wild Man	-	-	-	-
2001	The Return Trip.	-	-	-	-

[Blerta Dance All Around The World May 1972](#)







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# The Great Ngaruawahia Music Festival

## Sandy Denny

Alexandra Elene MacLean Denny (6 January 1947 – 21 April 1978) was an English singer-songwriter who was lead singer of the British folk rock band Fairport Convention. She has been described as "the pre-eminent British folk rock singer". In 1971, Denny duetted with Robert Plant on "The Battle of Evermore", which was included on [Led Zeppelin's](#) 1971 album (Led Zeppelin IV); she was the only guest vocalist ever to appear on a Led Zeppelin album.

Sandy performed with Fairport Convention at the festival and again solo. She died 21 April 1978 aged 31.

Photos 1 - 3.

Photo 4. Corban Simpson in yellow [trousers ON](#) sitting with friends

Discography:

1971	The North Star Grassman and the Ravens
1972	Sandy -
1974	Like an Old Fashioned Waltz -
1977	Rendezvous

[Sandy Denny - Live At The BBC \(1971\)](#)









# The Great Ngaruawahia Music Festival

## La de das

The La De Das were a leading New Zealand rock band of the 1960s and early 1970s. Formed in New Zealand in 1963 as The Mergers, they enjoyed considerable success in both New Zealand and Australia until their split in 1975.

Kevin Borich Photos 2 & 4.  
Phil Key  
Bruce Howard  
Trevor Wilson  
Brett Neilsen  
Keith Barber Photo 3.  
Photos Ronnie Peel Photo 1

### Discography:

The La De Das - 1966  
Find Us A Way - 1967  
The Happy Prince - 1969  
Legends - 1975

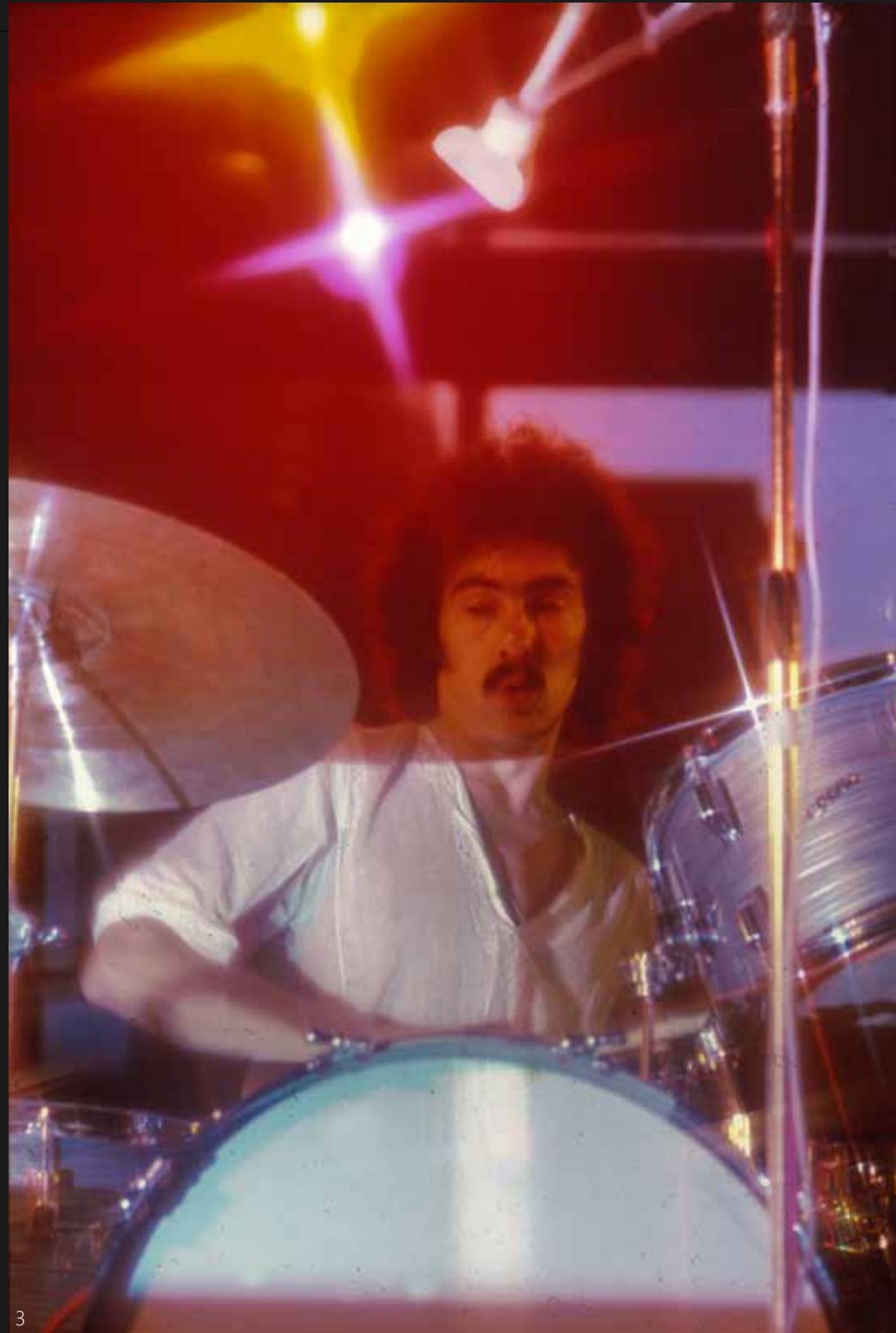
[The La De Das - I'm Gonna See My Baby Tonight \(1971\)](#)

### Photo Comment:

Photo 3 of Keith Barber has a wonderful shadow created by the cymbal









# The Great Ngaruawahia Music Festival

## I'tambu

Expat, Reggie Ruka, fronted Australian band Itambu

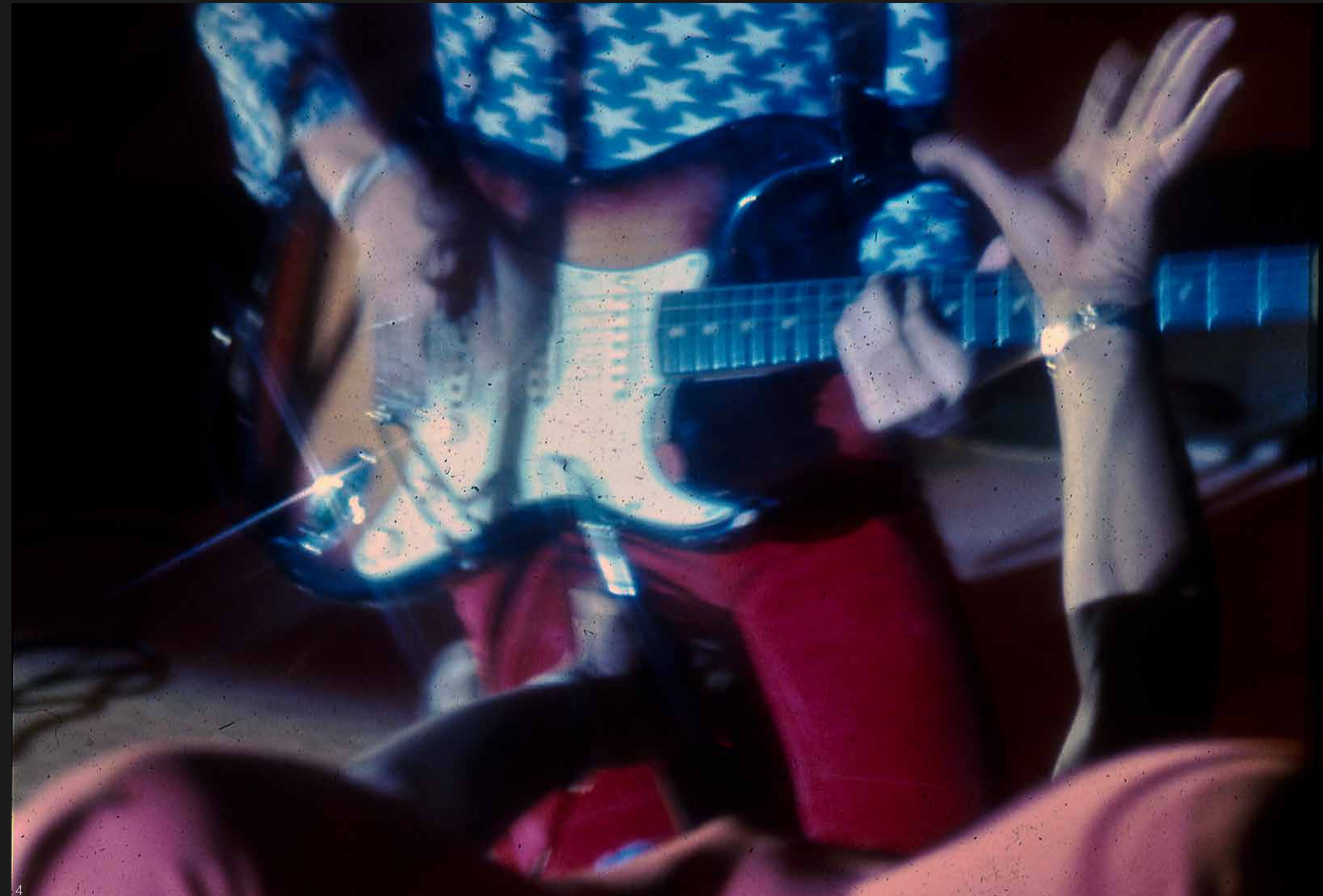
Photos 1. 2. The singer of I'Tambu Reggie Rukka , had a cane stick with a flag on the end which he waved through the night sky with great effect.  
Photo 3. Guitarist for I'tambu plays to Reggie Rukka with his back arch on the floor.

Photos 5 - 11. - Robert Raymond had given me a pass to get back stage at Ngaruawahia. Out back was a long twisted inflated colour tunnel where musicians and roadies could space out. There were a couple others naked in the tunnel and a took a couple of photographs.

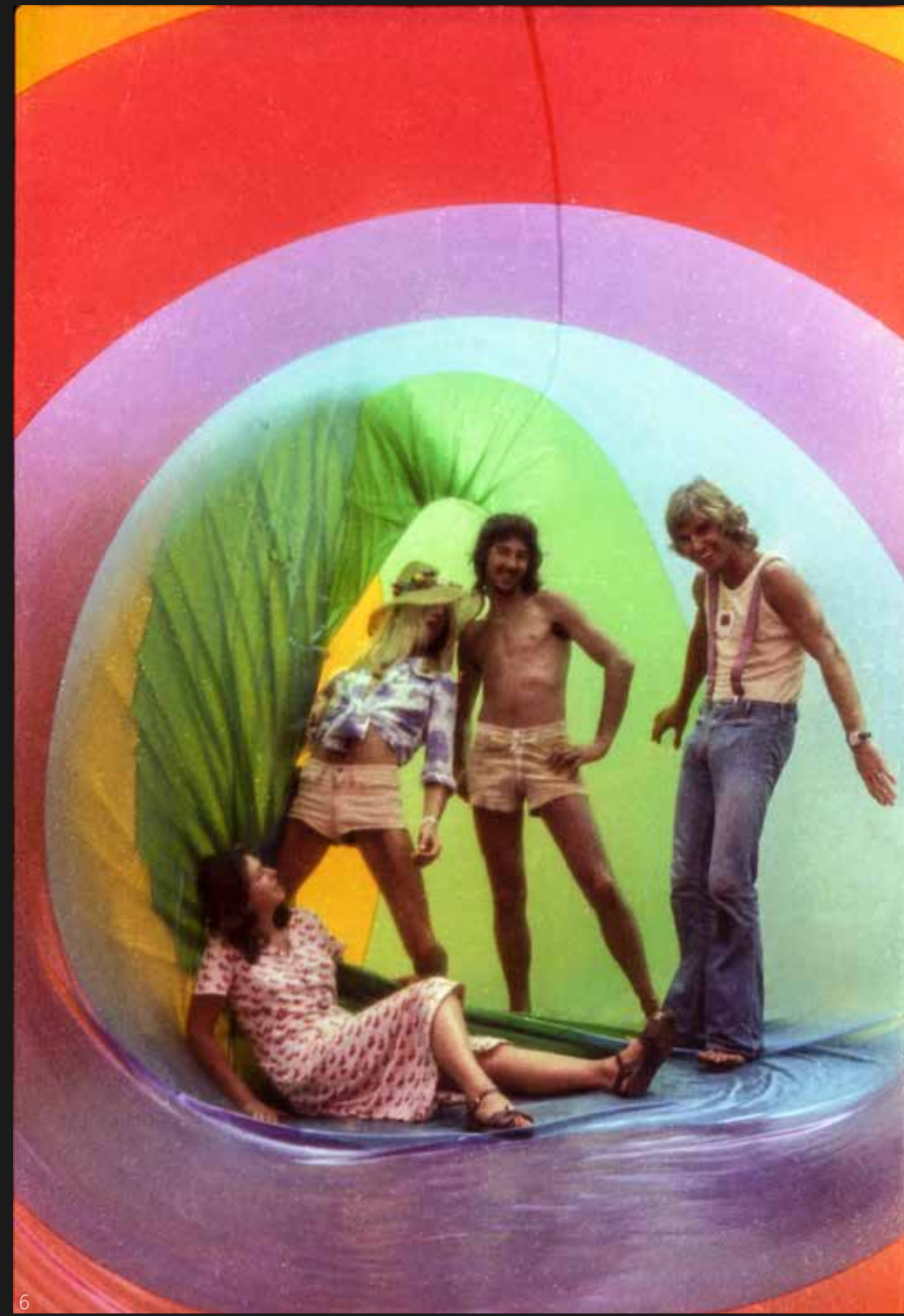
While back stage one night around dusk, I was talking to this guy for about 10 minutes. There was a flash of lightening and loud thunder. We talked about how spacey this was until eventually I asked what he did. " I sing in a band". Which band I asked. "Black Sabbath". Shit! Without realizing it I Had been talking to Ozzy Osbourne.



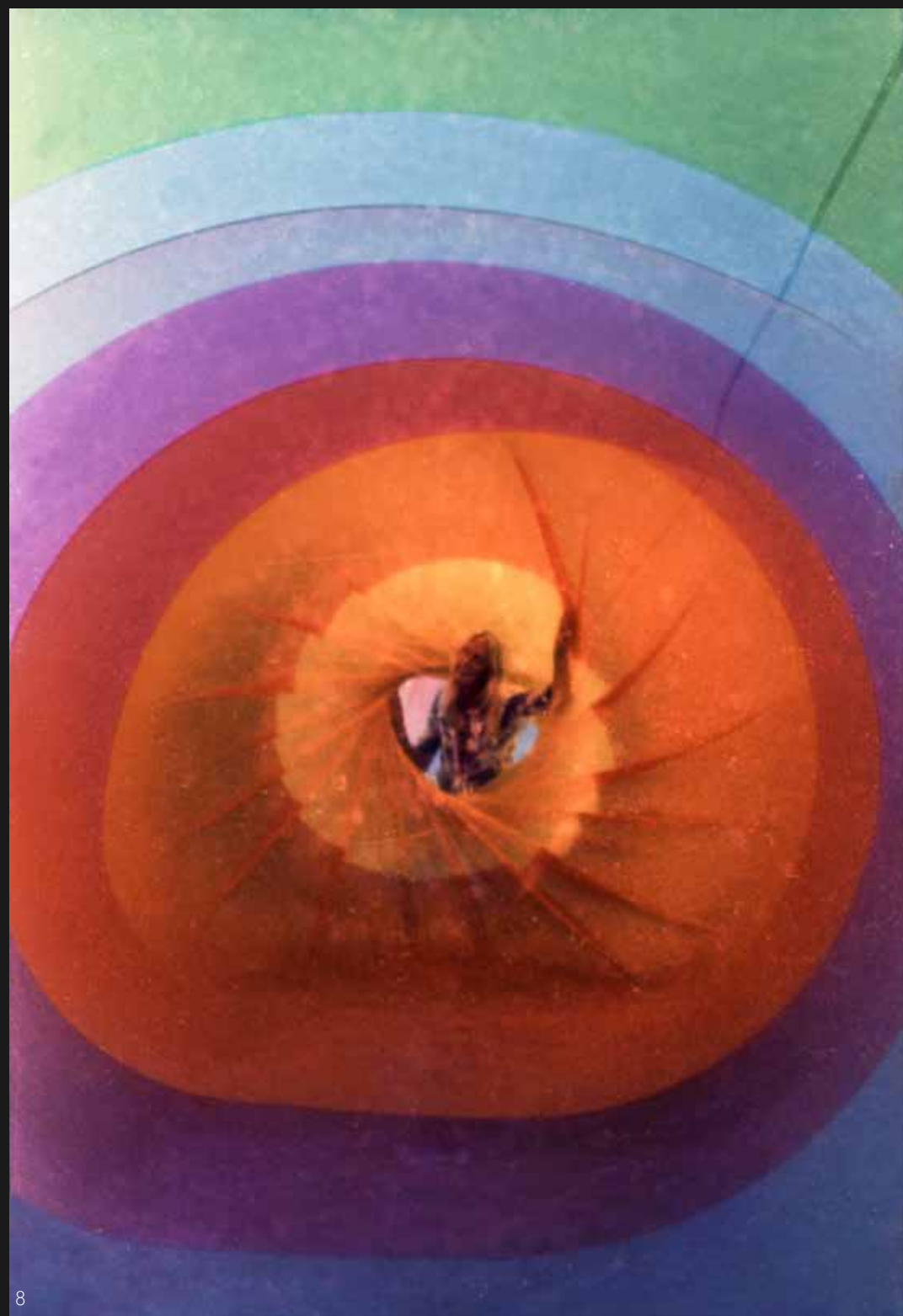












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# The Great Ngaruawahia Music Festival

## Dragon

The newly formed Dragon, still several years away from stardom, also gave their first major performance that weekend

Photo 1. L->R. Noel Goodwin, guitar. Neil Reynolds, drums. Todd Hunter, bass. Ivan Thompson. Organ, Grant Collins keyboard.

I don't think Marc Hunter had joined at that stage. They were cobbled together from the remains of Mandrake and the Jacob Manning Blues band, by Todd. Thanks to Craig Norman for this info.

## Butler

Butler were an all-Maori rock band. All four members were originally from Rotorua/New Zealand, but the band actually formed in Christchurch in 1970. Although I did not retain any photographs of Butler I have included them here to offer the account below.

I knew Butler from gigs they had in Dunedin. After Ngaruawahia I was at a gig in Whakatane just before I left for Hawaii and had become quite good on the blues harp. I did one blues number with them that went down a treat. Then just as the band finished a disturbance erupted in the hall which I got blamed for. Many people were thrown out of the place and were waiting outside to get me. The organizers were sorting out what had happened with me and a couple of other people. Butler had a large trunk they carried gear around in. They threw me in the trunk and carried me out the back door into the van. So while the angry crowd waited at the front, I escaped in the trunk out the back.

*They were our fourfathers.* Chris Prendergast Shakes

[Video](#)





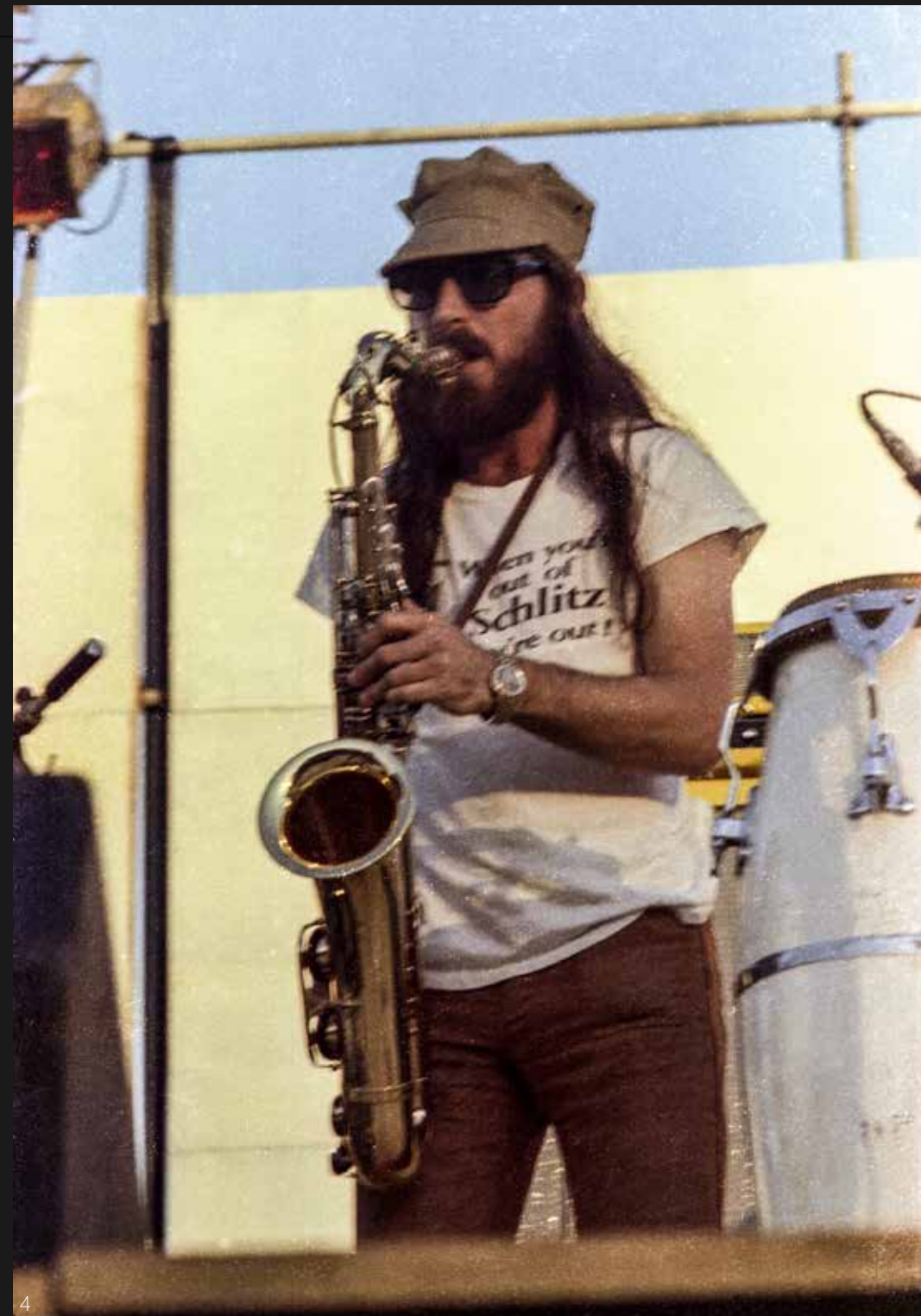
The Great Ngaruawahia  
Music Festival

# Mandrake

Chris Thompson  
Steve Apirana - guitar, vocals  
Heidi Warren - guitar, vocals  
Photo 1. Jack Porima - bass  
Hori Sinnott - drums













# The Great Ngaruawahia Music Festival

## Bulldogs Allstar Goodtime Band

Bulldogs Allstar Goodtime Band was a New Zealand novelty pop band formed by Victoria University students in 1972. They were finalists in television's New Faces show in 1973 and their song "Miss September", who were popular in the early 1970s.

[Bulldogs Allstar Goodtime Band - Miss September](#)





# The Great Ngaruawahia Music Festival

## Sunday's Problem

Photo 1 - Steve Hudson

Photo 2 - Thought to be two other members of Sundsy's Problem

*was in one of the bands that got paid , but only because we had some kind of management deal with Robert Raymond and it was on a roster of weekly gigs we got a weekly wage from - I remember backstage dramas , the management team firing each other and resigning and re-instating each other ( was Barry Coburn involved as well ... there was shouting ... ) ...madness , I did get to see Fairport Convention close up and get a 10 minute masterclass in tuning snare drums from [Dave Mattacks](#). [Stephen Hudson](#)*

Photo 1 - Steve Hudson

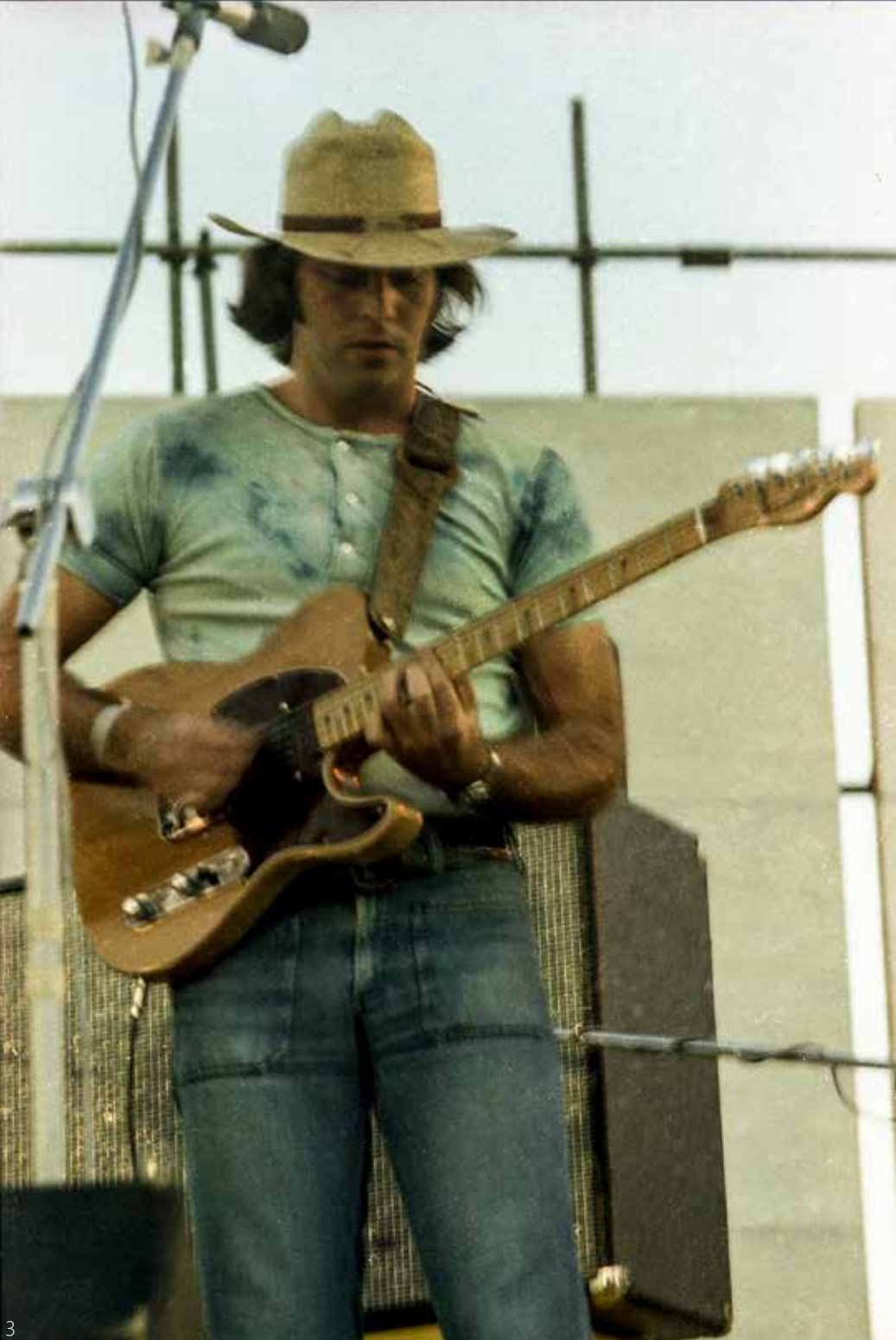




# The Great Ngaruawahia Music Festival

Photos 1 & 2 - I am not sure who these two are or the band they were in? Obviously they played in the sunshine which narrows the options. It was suggested this was girl group put together by Barry Coburn for the festival.

Photo 3 - Thought to be from band Arkastra





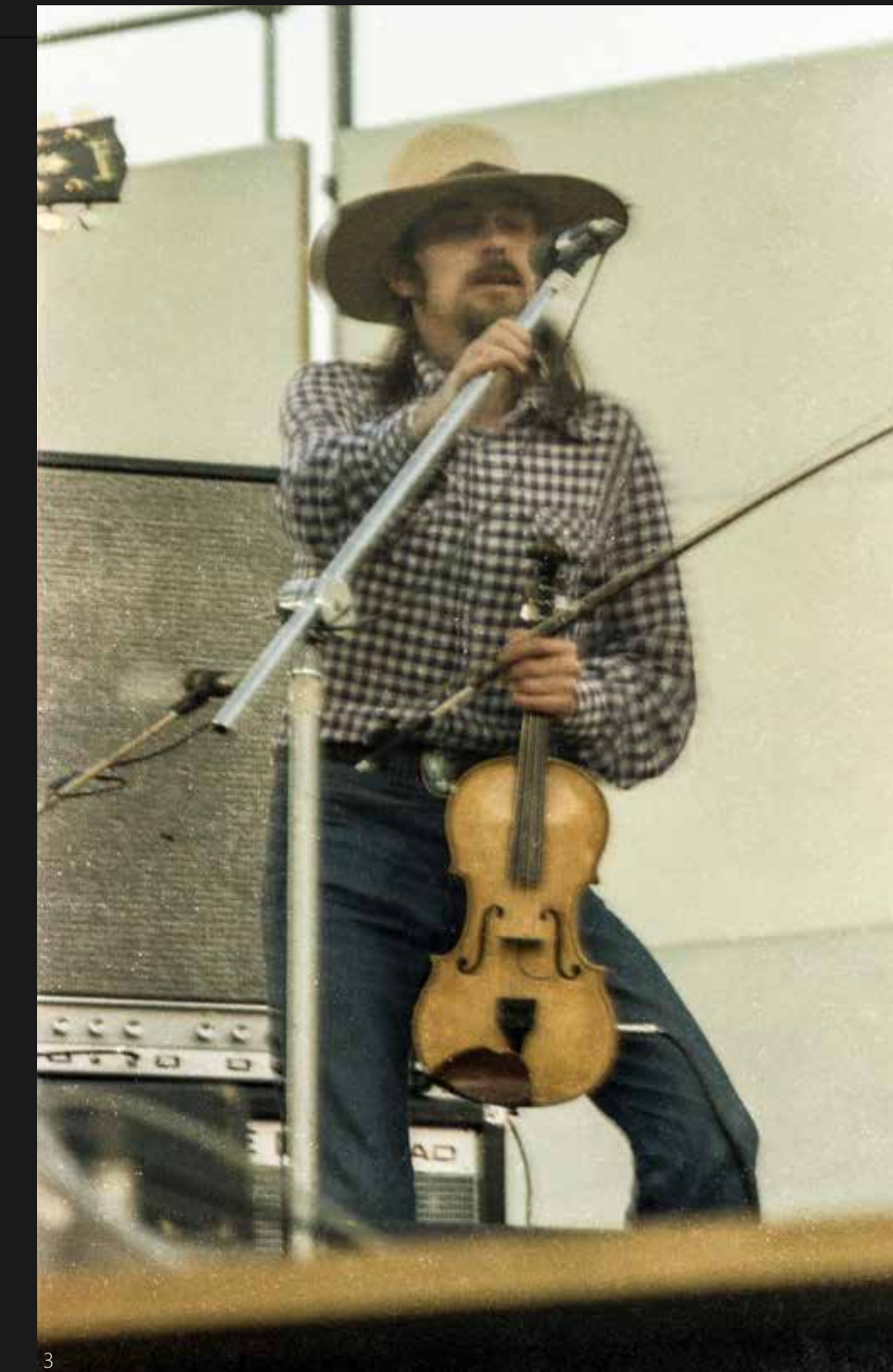
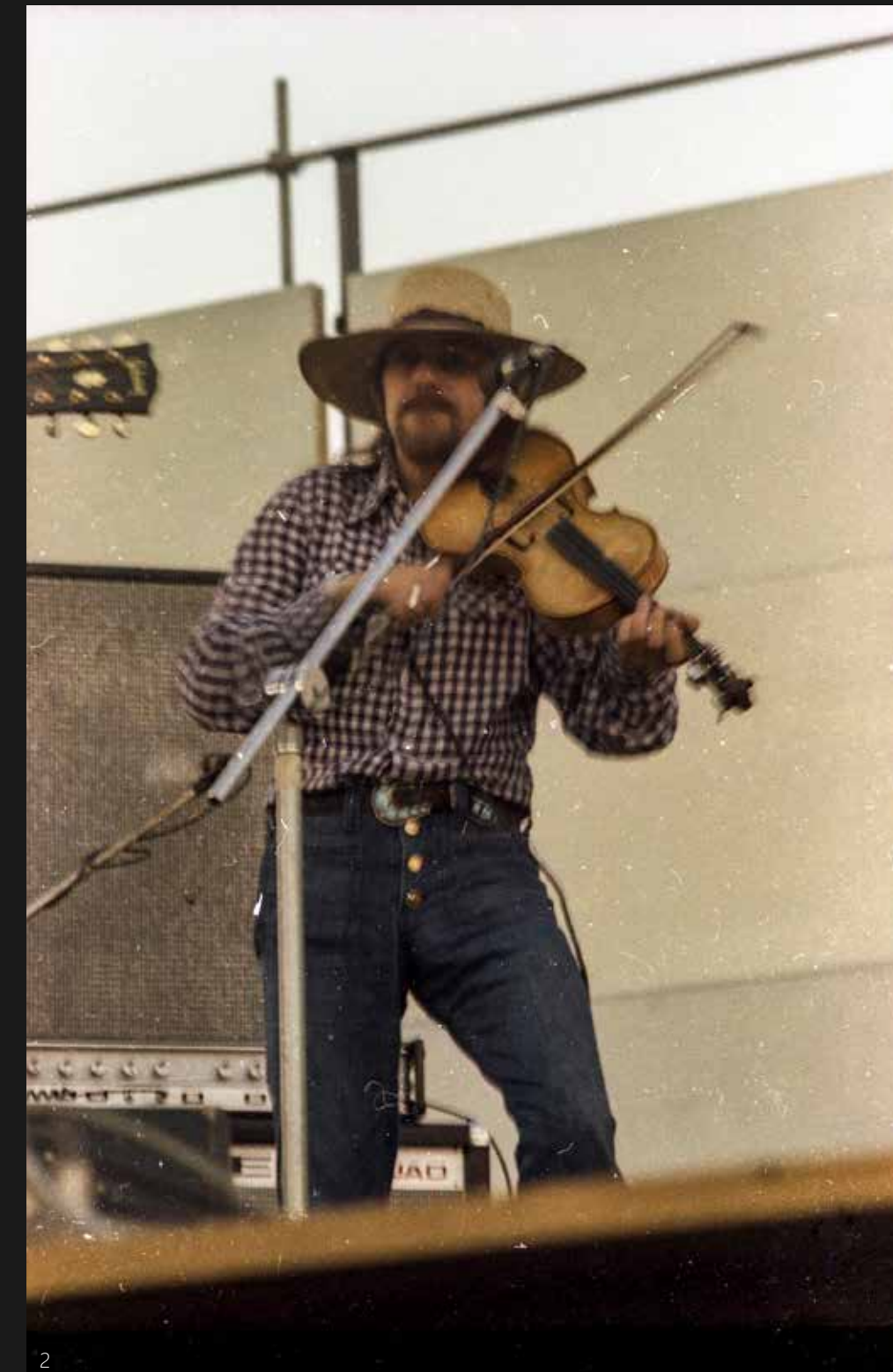
# The Great Ngaruawahia Music Festival

## Fairport Convention

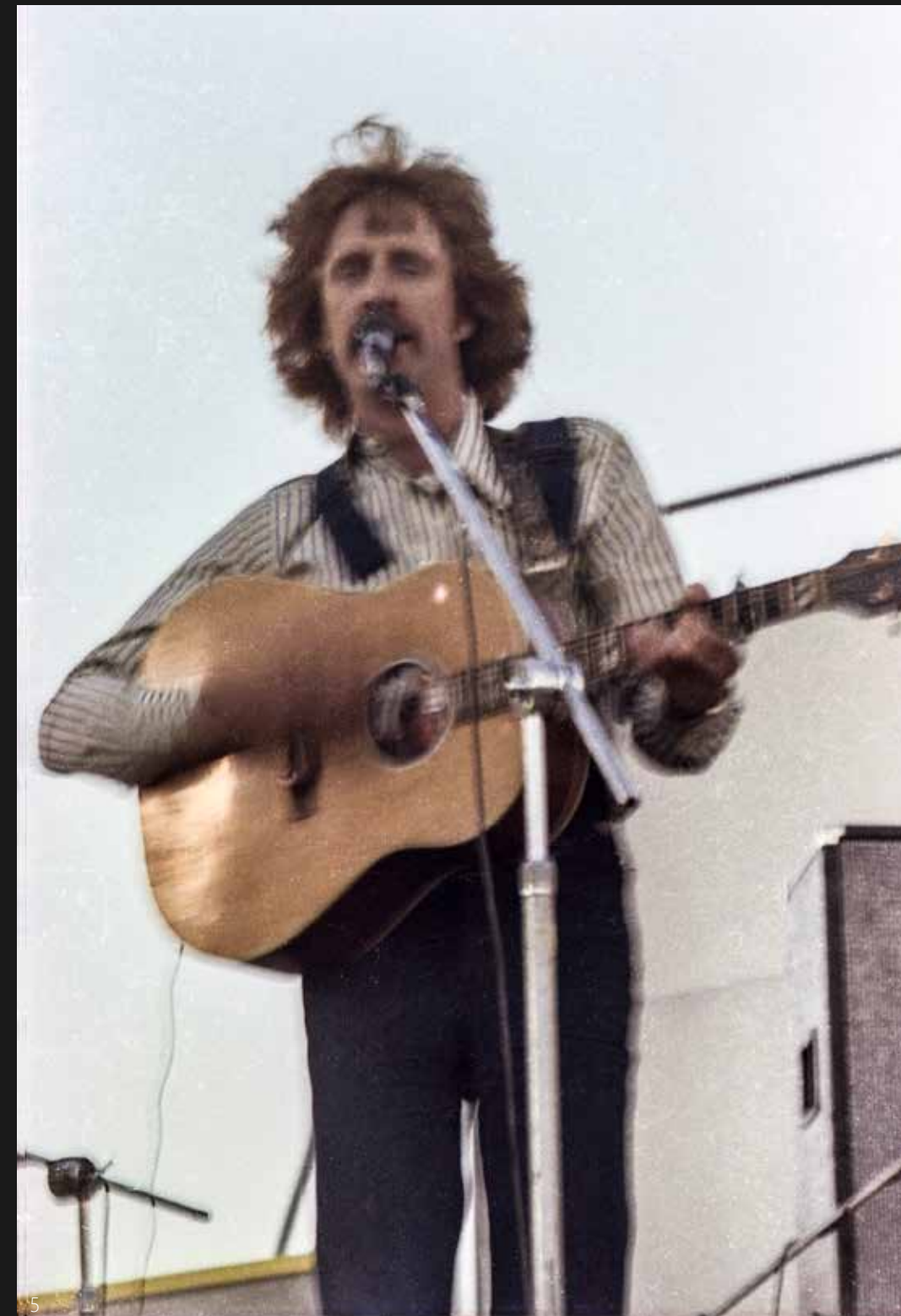
Fairport Convention are a British folk rock band, formed in 1967 by Richard Thompson, Simon Nicol, Ashley Hutchings, and Shaun Frater, with Frater replaced by Martin Lamble after their first gig.

Photo 1 - David Mattacks  
Photo 2 & 3 - Dave Swarbrick  
Photo 4 & 5 - Trevor Lucas

[Fairport Convention 1970](#)









# The Great Ngaruawahia Music Festival

## Black Sabbath

Black Sabbath an English rock band, formed in Birmingham in 1968, by guitarist and main songwriter Tony Iommi, bassist and main lyricist Geezer Butler, drummer Bill Ward, and singer Ozzy Osbourne

Photo 1, 2,3. Tony Iommi  
Photo 4. Geezer Butler

I should point out again: From shooting the Led Zeppelin concert I met promoter Robert Raymond who gave me a pass to get back stage for the Ngaruawahia Music Festival. At a later meeting at Raymond's house he selected the best images I shot of [Zeppelin](#) and bands like [Black Sabbath](#) etc, from Ngaruawahia for a book he was planning

The book never eventuated - the original transparencies disappeared and have never been retrieved. Of the 36 images of Led Zeppelin I was left with 6. Like wise the only images of Black Sabbath I have were the rejects. Raymond became infamous for tricky deals where bands, roadies, lighting etc. never got paid. The sequences of Joe Cocker, Rolling Stones offer an insight into what these lost images might have looked like.

### Discography:

Black Sabbath 1970  
Paranoid 1970  
Master of Reality 1971  
Vol. 4 1972  
Sabbath Bloody Sabbath 1973  
Sabotage 1975  
Technical Ecstasy 1976

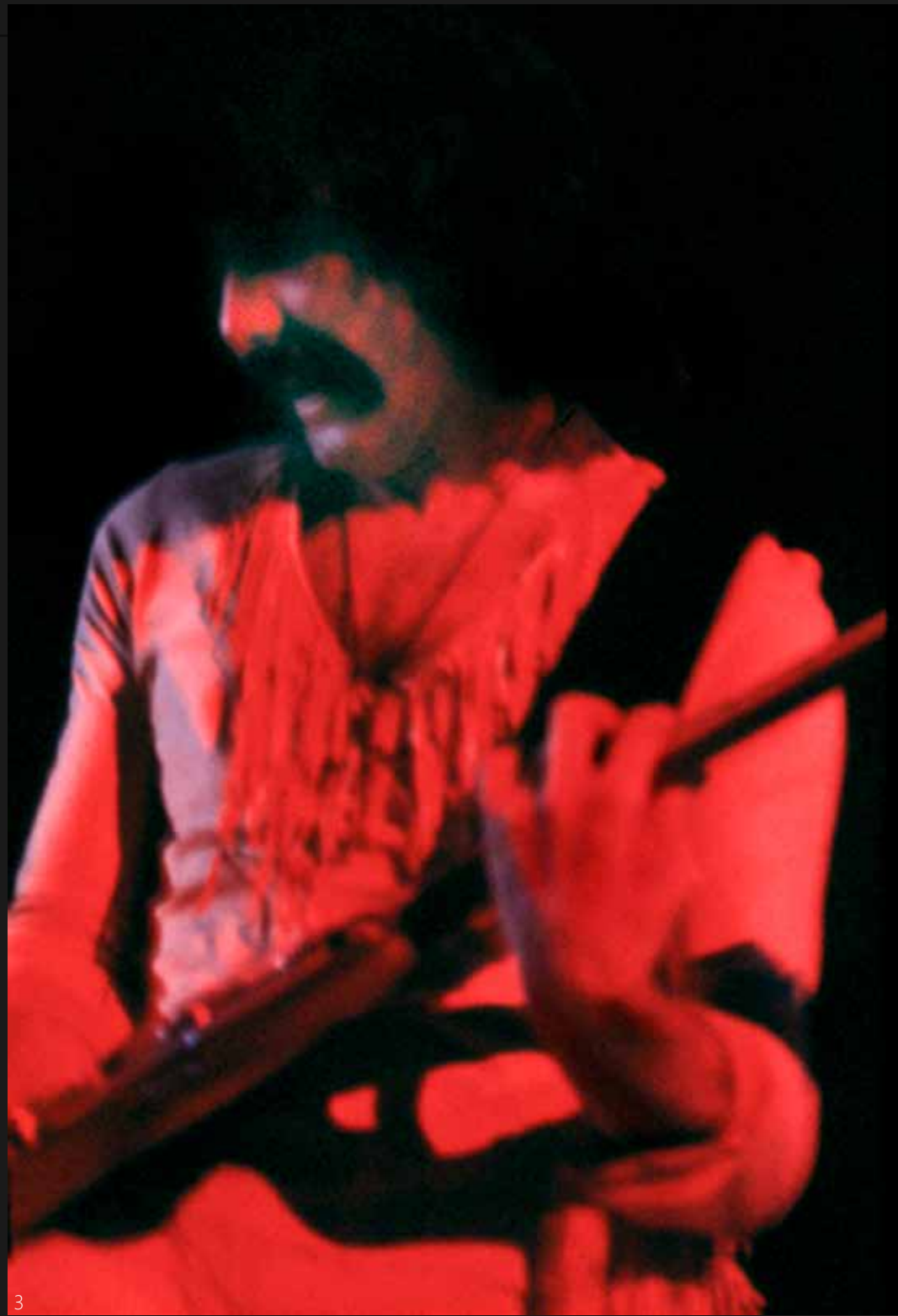
### [Black Sabbath - "Paranoid" Belgium 1970](#)

#### Photo Comment:

Photo 1, of Tony Iommi is a classic impressionistic mood image when a very slow shutter speed is used to achieve controlled blur and results in a faint, ethereal glow.







3



4



# Blackfeather

1st New Zealand intentional Rock Festival, Te Rapa Racecourse. 27 January, 1973

Originally formed in 1970, the band contained three members of the very successful Dave Miller Set and John Robinson, Leith Corbett and Mike McCormack teamed up with Neale Johns. Within their first year they had the first of many lineup changes when Al Kash joined on drums, and Bob Fortesque on bass. It was this lineup that was soon signed to Infinity Records and before 1970. The band split apart however it was soon discovered that Neale Johns had exclusive rights to the name Blackfeather. He formed what was known as BF MKII with Warren Ward on bass, Jim Penson on drums, Zac Zytnick on guitar and Paul Wylde on piano.

Photo 1. Lindsay Wells  
Photo 2. Greg Sheehan  
Photo 3. Vocals: Neale Johns  
Photo 4. Tim Piper

Discography:  
At the Mountains of Madness, Apr. 1971  
Boppin' the Blues Dec. 1972  
Live! (Sunbury) 1974

## [Blackfeather - Boppin The Blues](#)

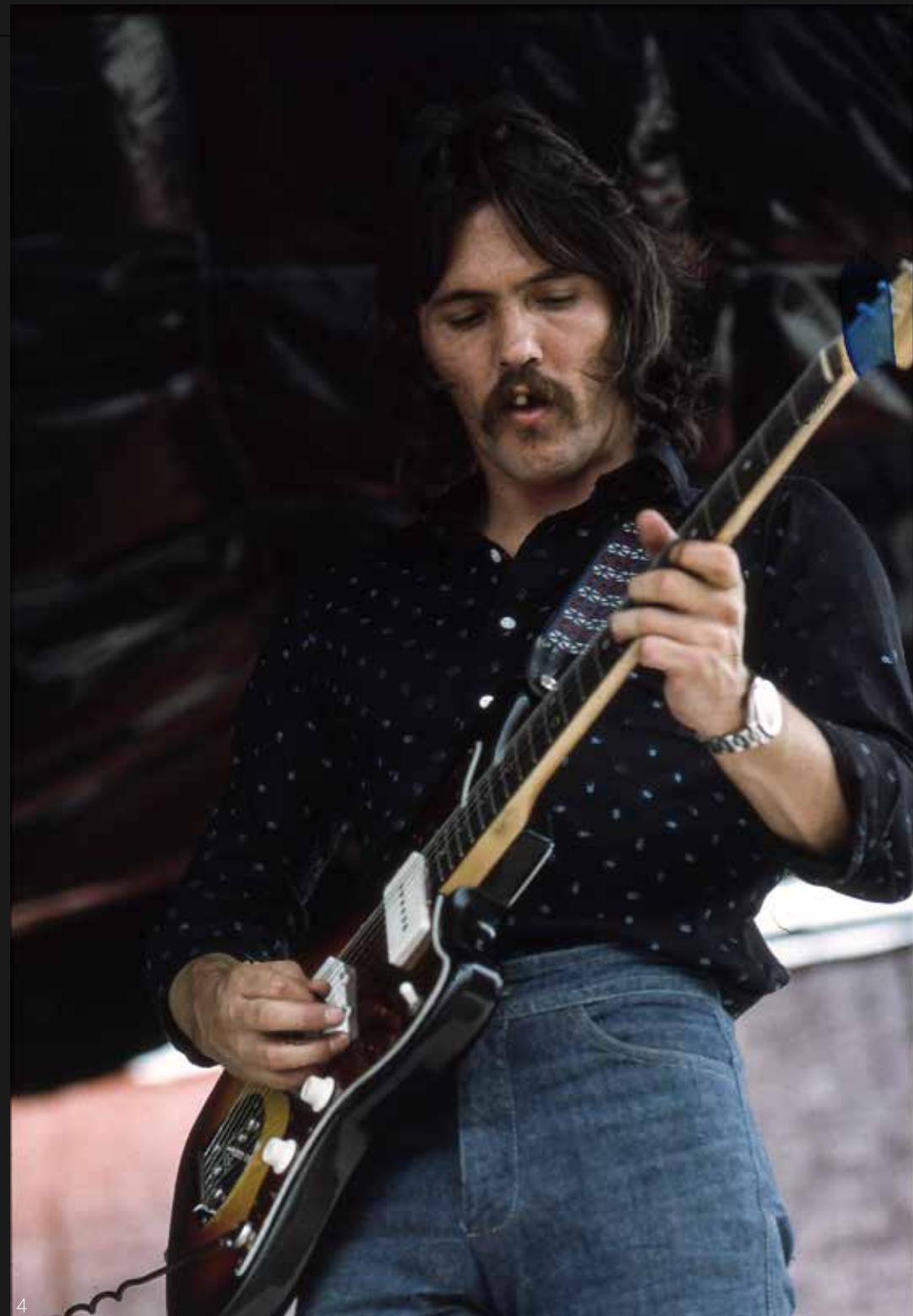
The morning of the Te Rapa Rock Festival was grey and raining with strong wind gusts. For the organizers it was a scramble to rig a make-shift black plastic cover supported by an eccentric series of wires. By the time the music began the rain was coming on and off in showers. Blackfeather, Lindisfarne and Status Quo all preformed under the protection of the cover, with the plastic flapping about and slowly ripping to shreds.

I had planned to go for a surf at Raglan after the festival and had my wet suit in the car. At one point the rain was quite heavy and I dashed back to the car and put the wet suit on. As I walked around the audience, it was amazing how many people stopped me and said " what a great idea". I even got stopped by someone who had won the women's board riding champs in 1972. Records appear to show it was M French from Gisborne.

By the time Slade was due to hit the stage the rain had stopped, the sky cleared to blue sky and the plastic was toast. The organizers quickly ripped off the plastic before they launched into their classic numbers.









# Lindisfarne

1st New Zealand intentional Rock Festival, Te Rapa Racecourse. 27 January, 1973

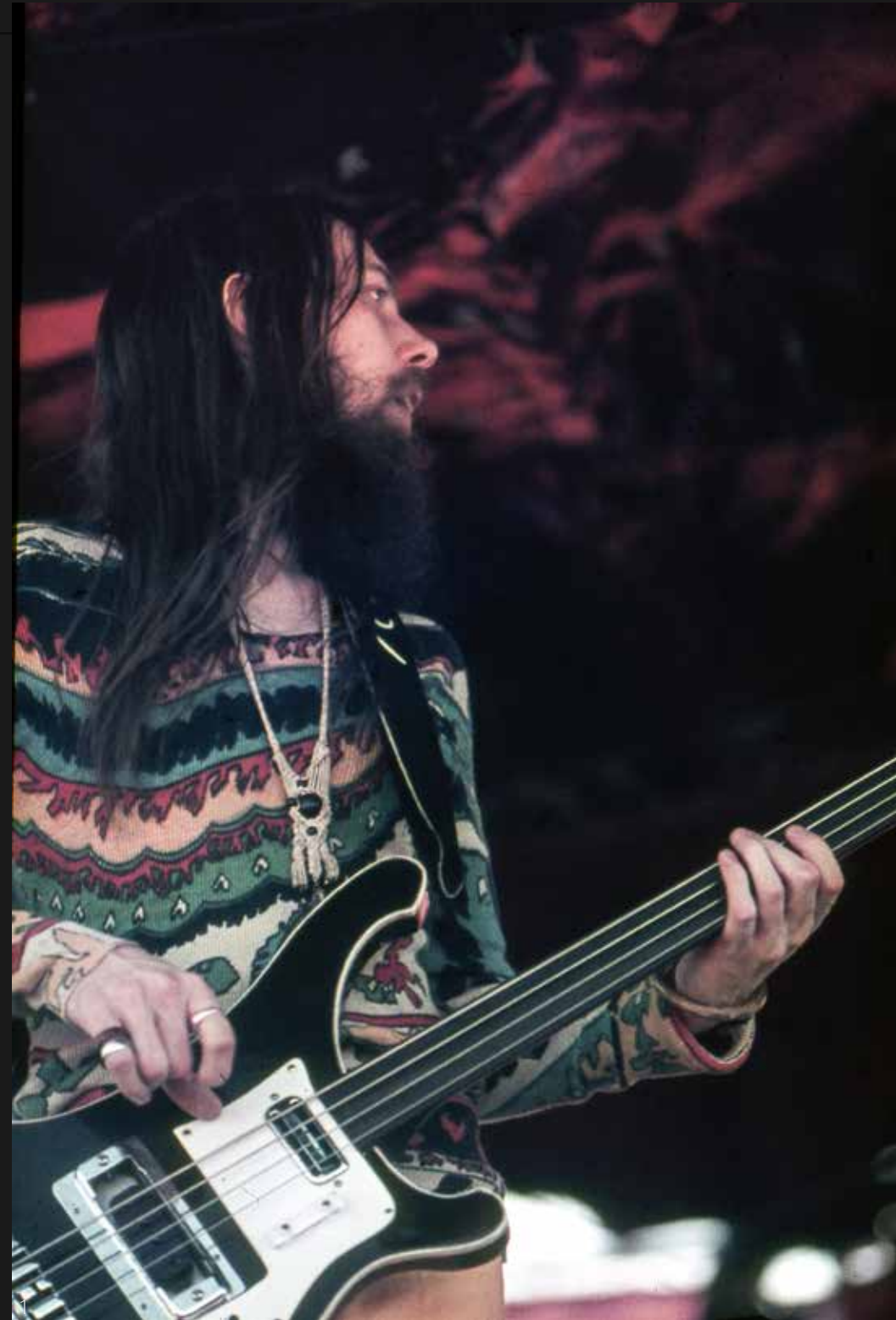
Lindisfarne are an English folk rock band from Newcastle upon Tyne established in 1968 (originally called Brethren). The original line-up comprised Alan Hull (vocals, guitar, piano), Ray Jackson (vocals, mandolin, harmonica), Simon Cowe (guitar, mandolin, banjo, keyboards), Rod Clements (bass guitar, violin) and Ray Laidlaw (drums).

1. Rod Clements with his Rickenbacker fretless bass guitar.

#### Discography:

Nicely Out of Tune 1970  
Fog on the Tyne 1971  
Dingly Dell 1972  
Roll On, Ruby 1973  
Happy Daze 1974  
Back and Fourth 1978  
The News 1979  
Sleepless Nights 1982  
Dance Your Life Away 1986  
C'mon Everybody 1987  
Amigos 1989  
Elvis Lives On The Moon 1993  
Blues From The Bothy 1997  
Here Comes the Neighbourhood 1998  
Promenade 2002

[Lindisfarne - Meet me on the corner 1971](#)





# Status Quo

1st New Zealand intentional Rock Festival, Te Rapa Racecourse. 27 January, 1973

Status Quo are an English rock band who play boogie rock. The group originated in The Spectres, founded by Francis Rossi and Alan Lancaster in 1962, while still schoolboys.[1] After a number of lineup changes, which included the introduction of Rick Parfitt in 1967, the band became The Status Quo in 1967 and Status Quo in 1969.

1, 2, Rick Parfit  
3 4 Francis Rossi  
5. Alan Lancaster

#### Discography:

Picturesque Matchstickable Messages from the Status Quo 1968  
Spare Parts 1969  
Ma Kelly's Greasy Spoon 1970  
Dog of Two Head 1971  
Piledriver 1972  
Hello! 1973  
Quo 1974  
On the Level 1975  
Blue for You 1976

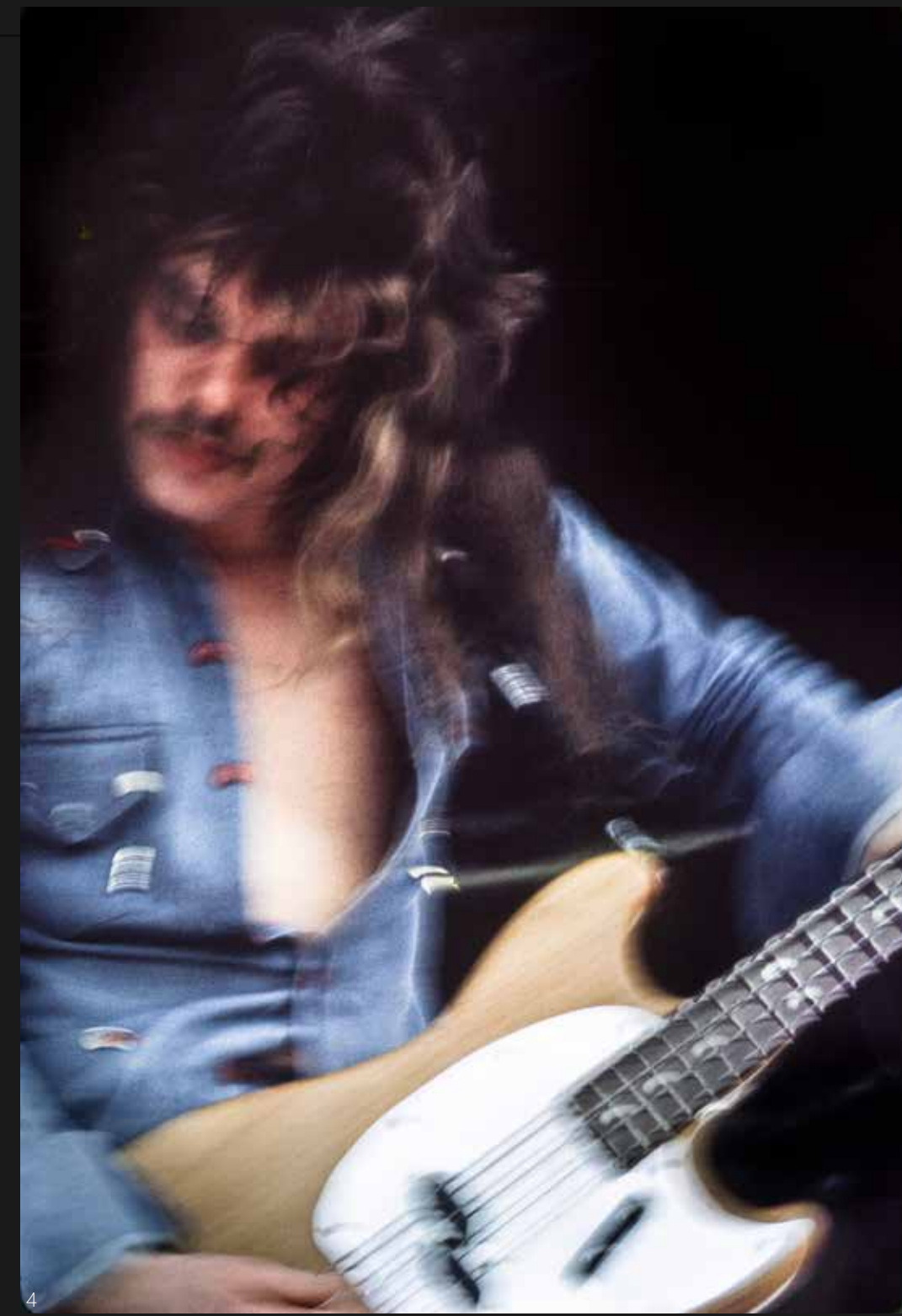
[Status Quo - Down down 1974 Video Sound HQ](#)

#### Photo Comment:

Photo 2 and 4 are great examples of controlled blur. In the photo of Rick the fractured strings and frets contribute to the blur with a real sense his use of the reverb pedal. This is reinforced with the metal studs on his jacket moving in unison.









# Slade

1st New Zealand intentional Rock Festival, Te Rapa Racecourse. 27 January, 1973

Slade are an English rock band from Wolverhampton. They rose to prominence during the glam rock era in the early 1970s, achieving 17 consecutive top 20 hits and six number ones on the UK Singles Chart.

lead guitar: Dave Hill - Photos 1,5,6 8,10,& 11  
lead vocals and guitar: Noddy Holder Photos 2, 3, 7, & 9  
drummer: Don Powell Photo 4

- Discography:**
- Beginnings 1969
  - Play It Loud 1970
  - Slayed? 1972
  - Old New Borrowed and Blue 1974
  - Slade in Flame 1974
  - Nobody's Fools 1976
  - Whatever Happened to Slade 1977
  - Return to Base 1979
  - We'll Bring the House Down 1981
  - Till Deaf Do Us Part 1981
  - The Amazing Kamikaze Syndrome 1983
  - Rogues Gallery 1985
  - Crackers: The Christmas Party Album 1985
  - You Boyz Make Big Noize 1987

[Slade - Hear Me Calling \(Live\) HQ](#)

"Its all a bit hazy, it rained hard which messed things up. Some of the organization was a bit amateurish, the organizers rigged up a plastic tarp over the stage which was mildly effective. In fact that weekend I was on the way to the beach for a surf for a few days after the music so I had my wet suit in the car. For the time when it rained really hard I put the wet suit on and walked around the festival in the rain no problem. In fact I got heaps of comments about what a good idea it was."  
Lloyd Godman: April 2010

Photo strategy: Photo 4. So often drummers get left out of the photo action and the photos of them are not that hot. The slow shutter speed of the photograph of Don Powell of [Slade](#), where the drum stick is blurred across his face makes this shot.

Don has recently received a copy of this image an has included it on his web site.







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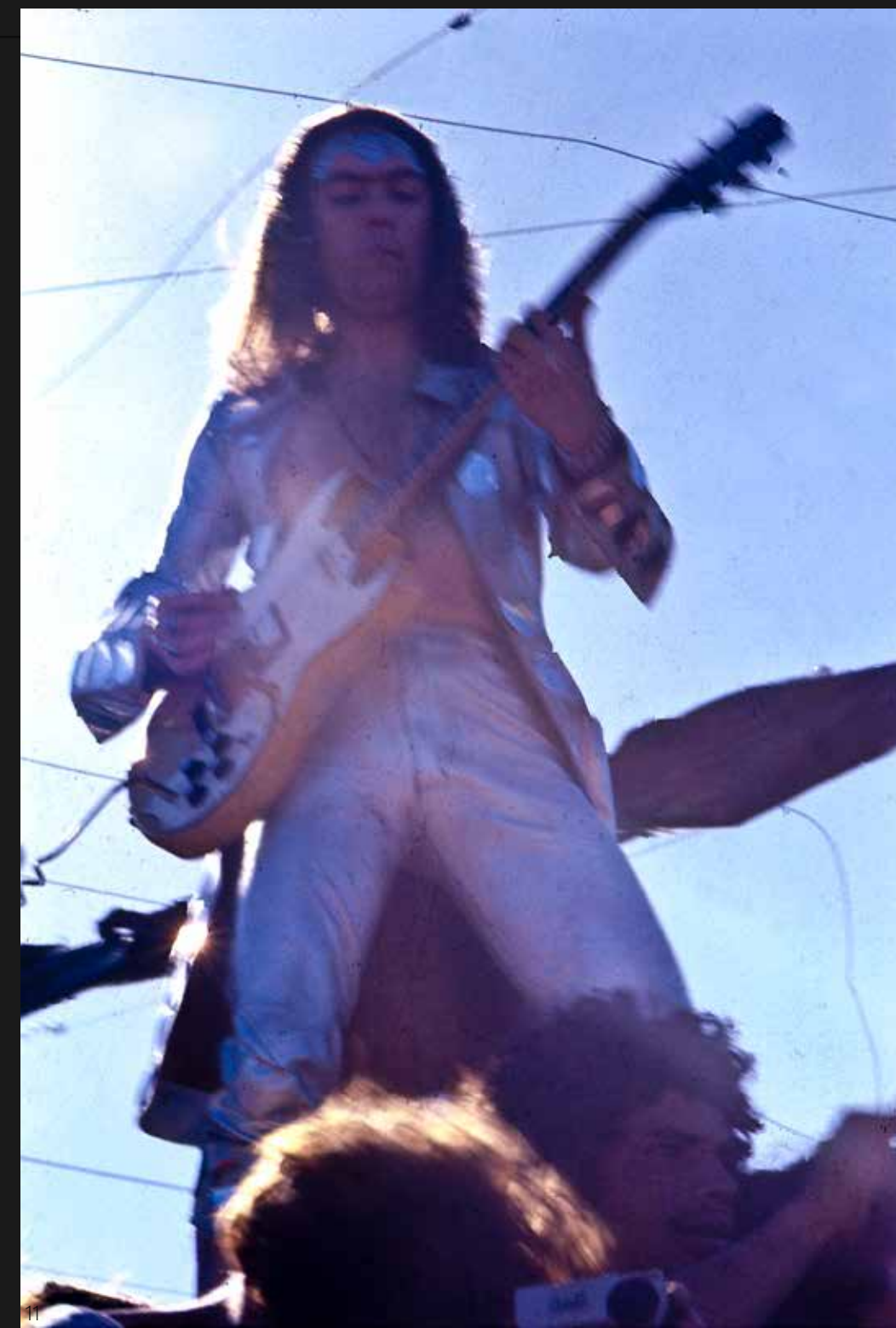


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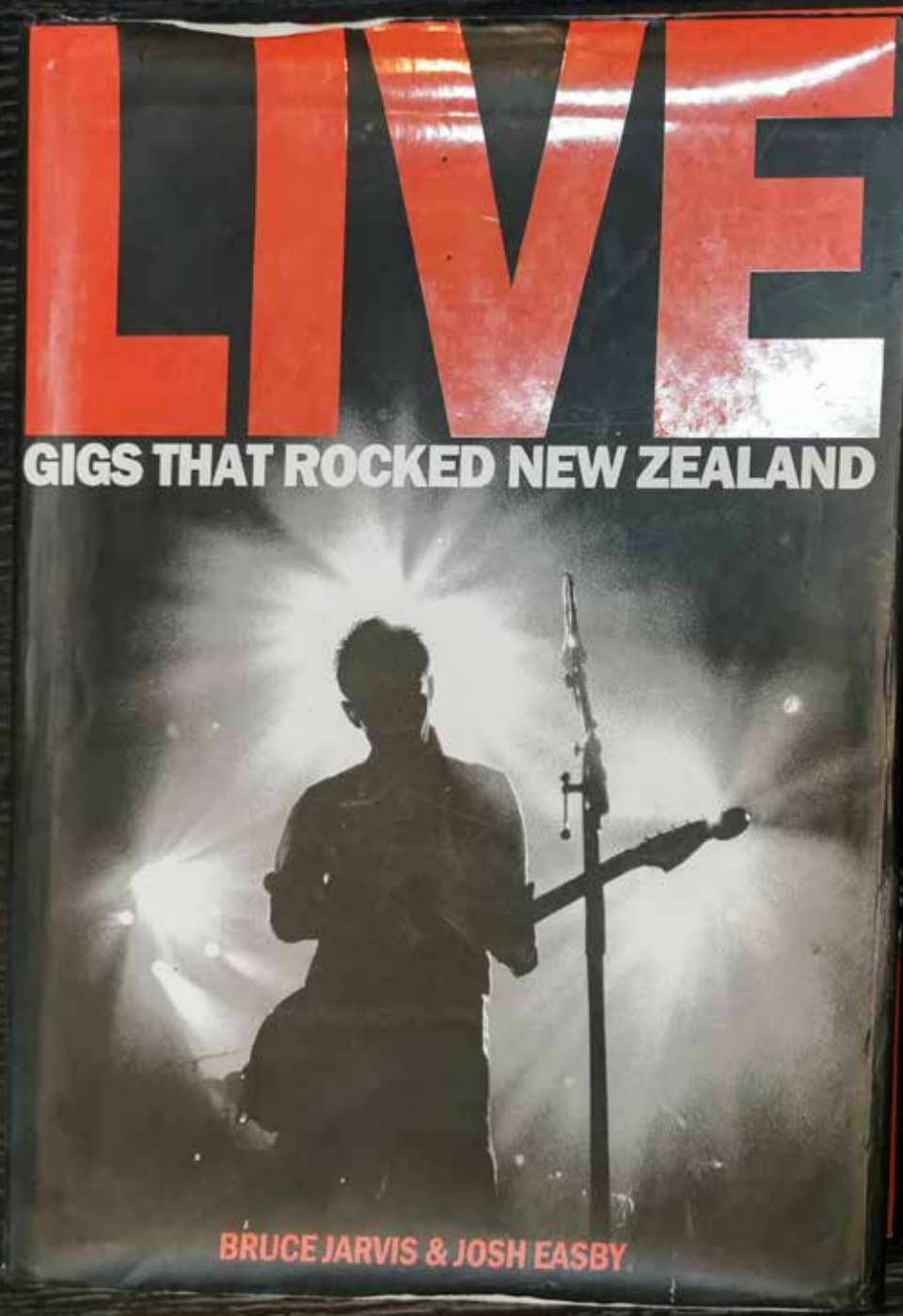


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Slade  
Status Quo  
1975



Left: Slade's Dave Hill at Te Rapa Racecourse.  
Top: Bassist Jim Lea.  
Bottom: Drummer Don Dunwell only 20 months after surviving a near-fatal car crash that killed his girlfriend.  
Photographer — Lloyd Godman



Left: British band played Te Rapa a decade before he and Status Quo opened at Ebb. Right: Bass player and band co-founder, Alan Lancaster. Photographer — Lloyd Godman



From the start it was obvious this lengthy outdoor show at Hamilton's Te Rapa Racecourse was going to be different. It was theatrically announced at a press conference by a cape-wearing promoter who called himself Byron de Lacy — a character with no public profile before or seemingly since.

He promised a line-up led by British chart-toppers Slade, with three second rockers Status Quo, folk rock act Lindisfarne and the psychedelic rock band Caravan. The fifth act, Blackfeather, would come from Australia.

Slade were the hottest act in the UK at the time, with 13 consecutive hit singles (they became the biggest-selling singles act of the 1970s), including *Coz I Luv You*, *Mama Weer All Crazy Now* and *Cum On Feel The Noise*.

Formerly a hired hand, they arrived in boots and braces, sporting wide checked jackets and unusual haircuts — guitarist Dave Hill was famous for his early version of a full mullet. At their Auckland press conference, held in the boardroom of a leading wine company, leader Noddy Holder jumped on a table and announced: 'Let's get posed.'

This they did in style, and they appeared good travelling companions for Status Quo whose leaders Francis Rossi

and Rick Parfitt delighted in pickled onion fights at their own New Zealand media functions.

The show, billed as a one-day festival, started mid-morning because the racecourse did not have lighting and we had to be out of there before dark.

Blackfeather went down well, and Lindisfarne played their two hits, *Fog On The Tyne* and *Lady Eleanor*. Caravan studiously worked through their set list before Status Quo took the stage.

Rossi and bass Alan Lancaster had started together as a schoolboy band, The Spectres, in 1962 so we were watching a rock partnership already 13 years strong as they pounded out hits *Caroline* and *Pictures Of Matchstick Men*.

More than 5,000 of us sat in the middle of the racetrack as the February sun kept us warm. Light showers started to fall and photographer Lloyd Godman remembers how he changed into the wetsuit he had packed for a weekend surf.

He was warm and dry for the arrival of Slade as they yelled and stomped around the stage, urging us to clap and chant their chorus lines.

We did our best. We went home satisfied.  
— Josh Easby

Live: Gigs that Rocked New Zealand Book by Bruce Jarvis and Josh Easby featured many of Lloyd's photographs including Slade The Date in the book for Slade and Status Quo is 1975 when it was 1973.



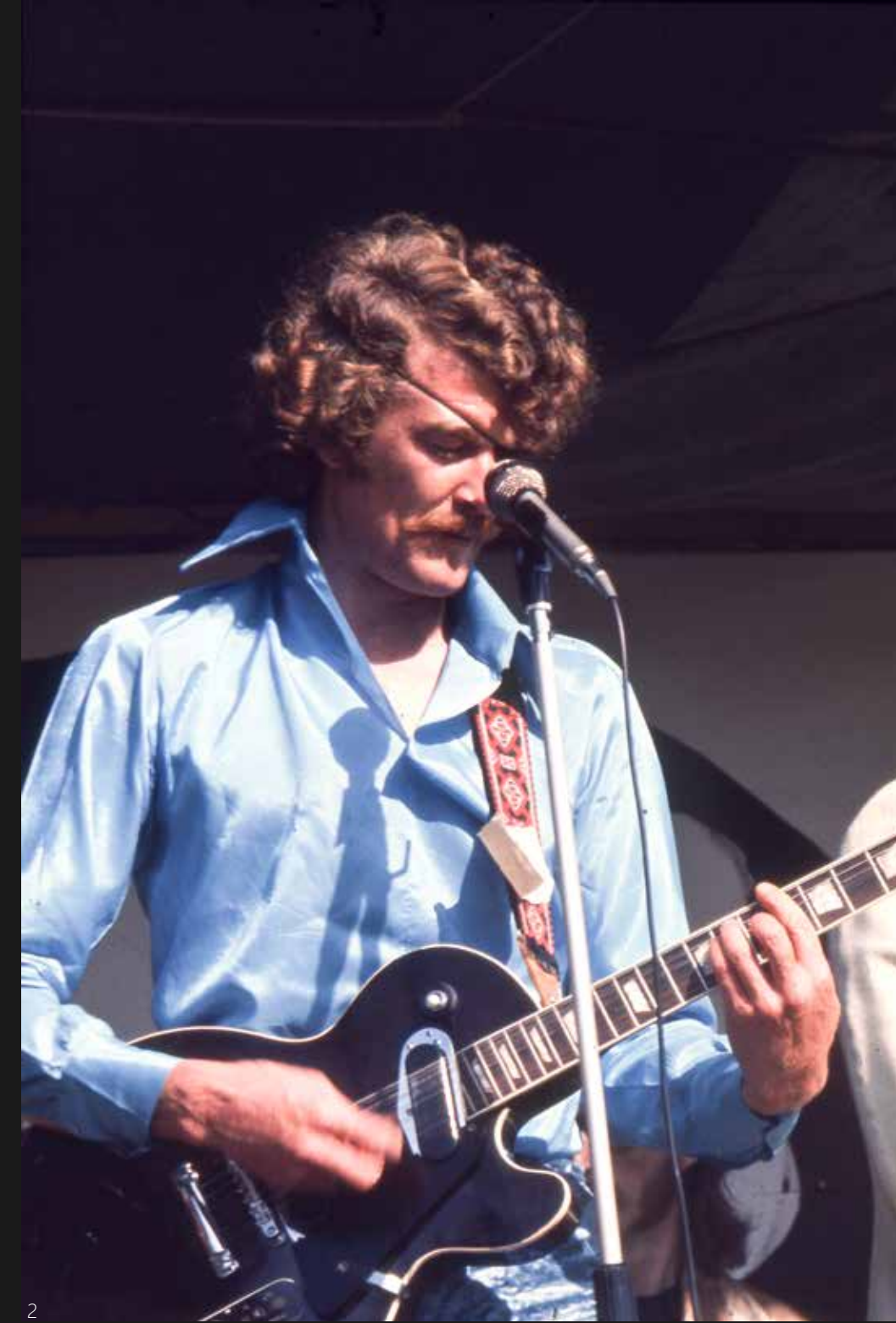
# 1953 Memorial Rock & Roll Band

The Red Hot Peppers originated in 1975 out of the 1953 Memorial Rock and Roll Band. The photos were taken at Awakeri North Island New Zealand 1973

Photo 1. Robbie Lavën, playing a Grafton plastic sax  
Photo 2. Rod Murdoch with a low impedance Gibson Les Paul

FB comments: *Idle comment. Me and Murray Cullen dreamed up the mic booms around 71.* Nev Claughton

*They were a Hamilton band and only did '50s/'60s Rock and Roll. ...hard case but brilliant. , They had quite a few members. They were a fantastic band to have if you wanted a really happy atmosphere with EVERYBODY up and dancing . They had a guy who was all dressed up in '50s Bodgie gear who was a sort of rapper. he had a motor bike on the stage and when they did songs like Leader of the Pack He would rev the sh-t out of it, he was called Ned Spangle- Grease. He was part of the University scene . I have spoken to lots of people who remembered Ned Spangle- Grease but none of them can recall who he actually was. Robbie and his family live here in Tauranga and is often seen performing around the traps. Craig Norman*





# Mandrake

New Zealand band Mandrake, 1973, Awakeri North Island New Zealand

Neil Storey Drums Photo 4  
Paul Danes Sax Photo 6  
Chris Thompson Guitar Photos 1 - 3  
Jack Porima Bass Photo 7

What a great band.

FB comment: *Probably one of the best bands in new Zealand at the time. Mr Thompson proved it by becoming the lead singer for Manfred Mann's Earth band who went to No1 around the world with "Blinded by the Light" he has a band in Europe . Look him up on U tube. He lived not far from me and I grew up watching and dancing to his bands. he is my all time Musical hero.* Craig Norman









# Rolling Stones

The Stones tour started up again for its second leg on 11 February 1973 with a single show in New Zealand, at Auckland's Western Springs Stadium.

The daylight concert had an overcast sky with soft but dim light. Jagger wore a wonderful turquoise blue jumpsuit with silver diamonds, which later became famous in fashion circles. However, because most photographs were taken in black & white, these are some of the very few colour images, and certainly some of the best close ups of Jagger strutting his stuff in the outfit. Recently one of these images was used in an article in British *Vogue* magazine. 2 pages of these images also appeared in the book *Stones Gear*. Over 600 pages- really worth a look with every instrument they ever played. During March 2020 I was contacted by Studio Fury in London who were working on a box set edition release of *Goats Head Soup*, with the request to include 4 of these photographs. Inside the 4CD box set there is a 100 page book containing an essay detailing the making of the album and the subsequent tour and the photographs were to be printed in the book. The email read- " Mick and Keith have seen the photos and approved there use".

I remember meeting British surfer and film maker [Rod Sumpter](#) at the concert who was shooting some 16mm movie film.

Mick Jagger – lead vocals, harmonica - Photo 1, 3, 8, 9, 11, 12,13

Keith Richards – guitar, backing vocals. Photo 2 - with Newman Jones Custom no 1 guitar, Photo 6, - with white Gibson SG Custom no 1, Photo 7 -with Newman Jones Custom no 1 guitar, Photo 10. - with 1960s wine red Gibson Les Paul junior guitar. Photo 12.

Mick Taylor – guitar - Photo 4, late 50s sunburst Gibson Les Paul

Bill Wyman – bass guitar - Photo. 2, 6 - with his. Gibson EB

Charlie Watts – drums - Photo 5. adjusting the cymbals of the Gretsch kit

Photo 18, layout of *Stone Gear*

Photo 19, - page layout British *Vogue Magazine*

[The Rolling Stones - Honky Tonk Women \(Live\) \(1968\)](#)

[The Rolling Stones "Midnight Rambler" Marquee Club 1971](#)

Discography:

The Rolling Stones 1964

The Rolling Stones No. 2 1965

Out of Our Heads 1965

December's Children 1965

Aftermath 1966

Between the Buttons (1967

Their Satanic Majesties Request

Released: 8 December 1967

Beggars Banquet 1968

Let It Bleed 1969

Sticky Fingers 1971

Exile on Main St. 1972

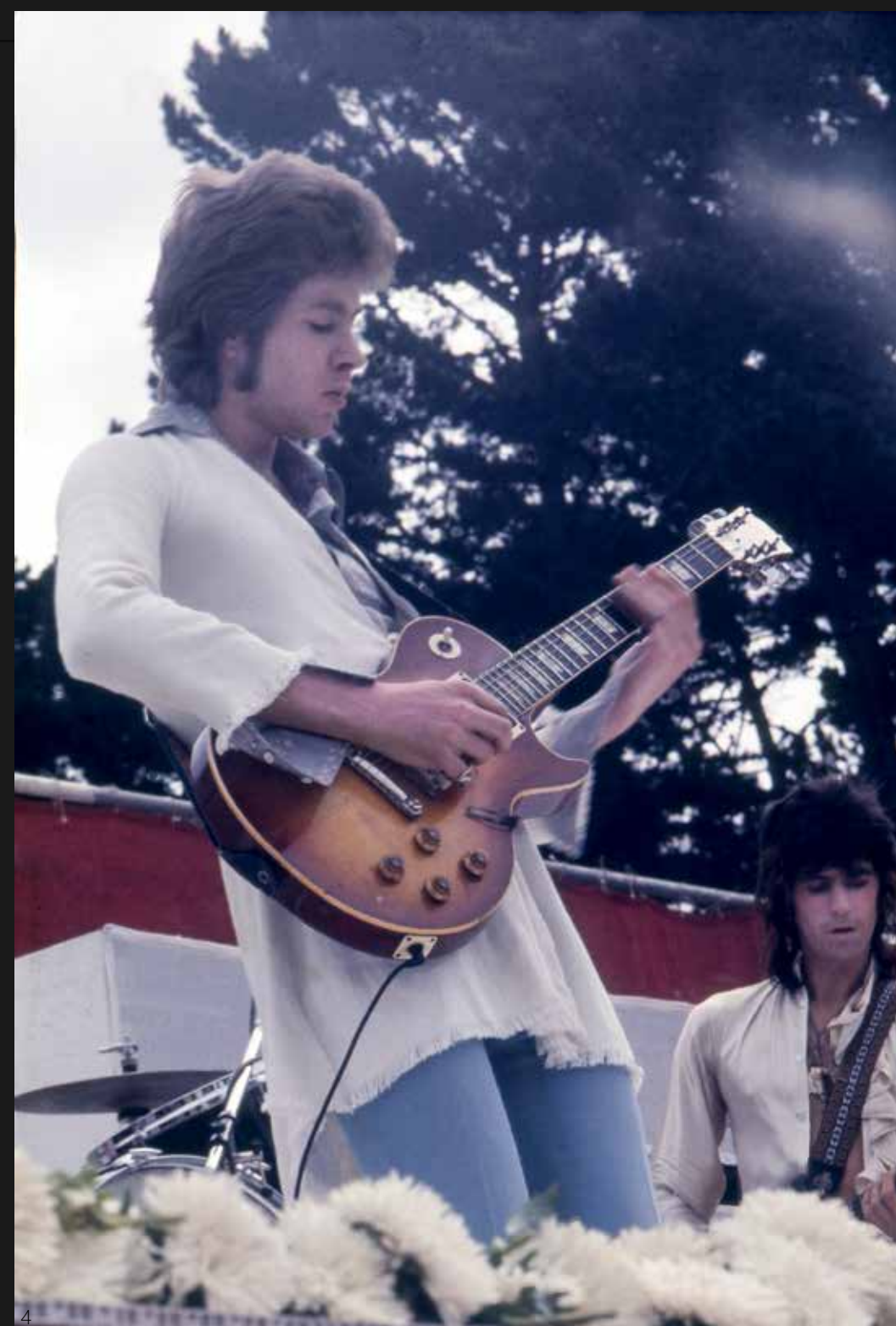
Goats Head Soup 1973

It's Only Rock 'n Roll 1974

Black and Blue 1976











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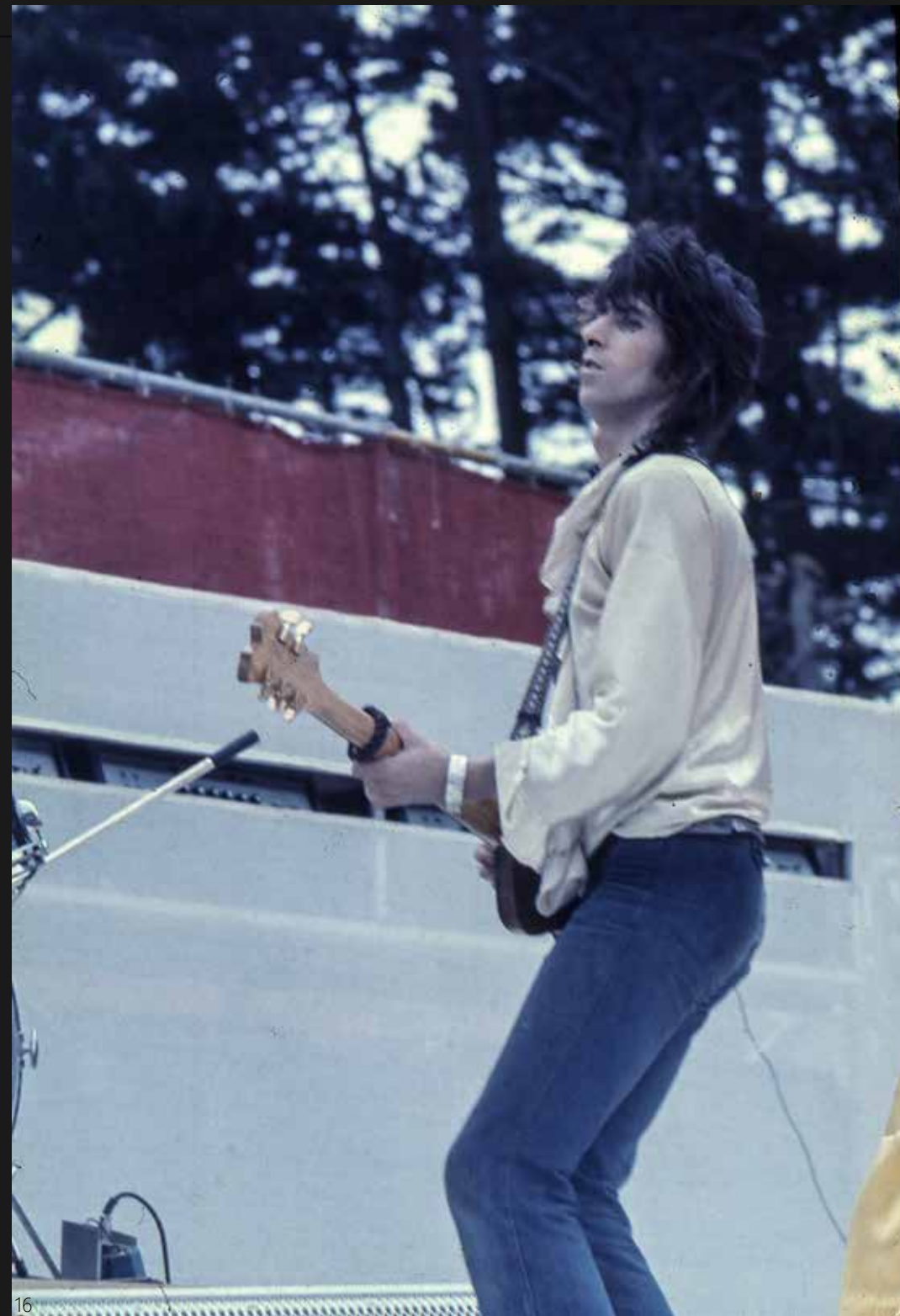








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In 2020, the Rolling Stones re-released a special version of Goats Head Soup which features three CDs a Blue Ray, miniature posters and a book which included four of Lloyd's photographs



# Hair

Grand Opera House, Wellington, New Zealand, 1972

Photo 2. Back L-R - Simon Morley, Billy Paton, Carol Fletcher (hidden behind board) Seated - Paula Maxwell, Lindsay Field

Photo 6. L to R - Rosa Shiels, Reg Rutene, Michela Rupena, Robert Ellis, Carol Fletcher.

Decades after taking these photographs in 2015, I was speaking to a friend, Michela Rupena, down the local market about the production of Hair and she mentioned she was in the cast that had toured New Zealand. Turned out I had photographed her in the show.

[HAIR \(Broadway\)](#)







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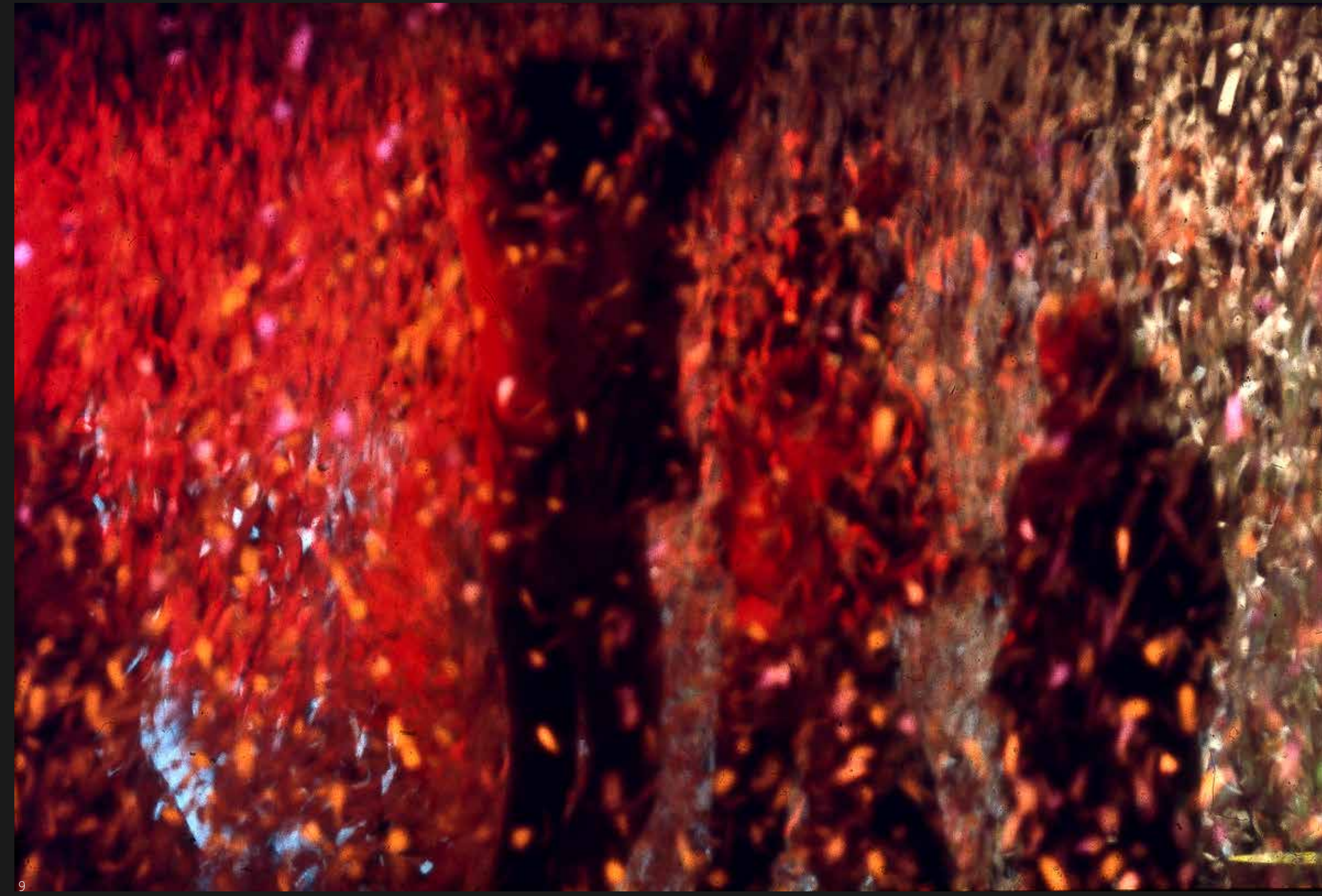


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# John Mayall

In assume this was part of the John Mayall Australian Tour 1971 Dunedin Town Hall

John Mayall - Photos 1,2 8,9  
Guitarist 1 - Photos 3,4 5  
Guitarist 2 Freddy Robinson - Photos 6, 7, 14  
Bass player: Putter Smith Photo 10  
Sax player - Clifford Solomon - Photos 11 -13  
Drummer - Ron Selico Photo 15

Discography Abbreviated:  
Blues Breakers with Eric Clapton 1966  
A Hard Road 1967  
The Blues Alone 1967  
Bare Wires 1968  
Blues from Laurel Canyon 1968  
Empty Rooms 1970  
USA Union 1970  
Back to the Roots 1971  
Ten Years Are Gone 1973  
The Latest Edition 1974  
New Year, New Band, New Company 1975  
Notice to Appear 1975  
A Banquet in Blues 1976  
A Hard Core Package 1977  
Bottom Line 1979

*That was the second Mayall visit to Dunedin Lig. First time he played Town Hall, probably 72, the second time at the Regent in 74 and we did that support. Have some photos from that gig somewhere. John Dodd*

*The town hall gig he had Bond villain Putter Smith , playing bass. Stephen Hudson*

## [JOHN MAYALL CONCERT 1969 HD](#)

### Photo Comment:

Photo 5 captures that wonderful moment when objects are caught in time and space. There is a split second when the guitarist appears to hesitate between the guitar neck and the fag.



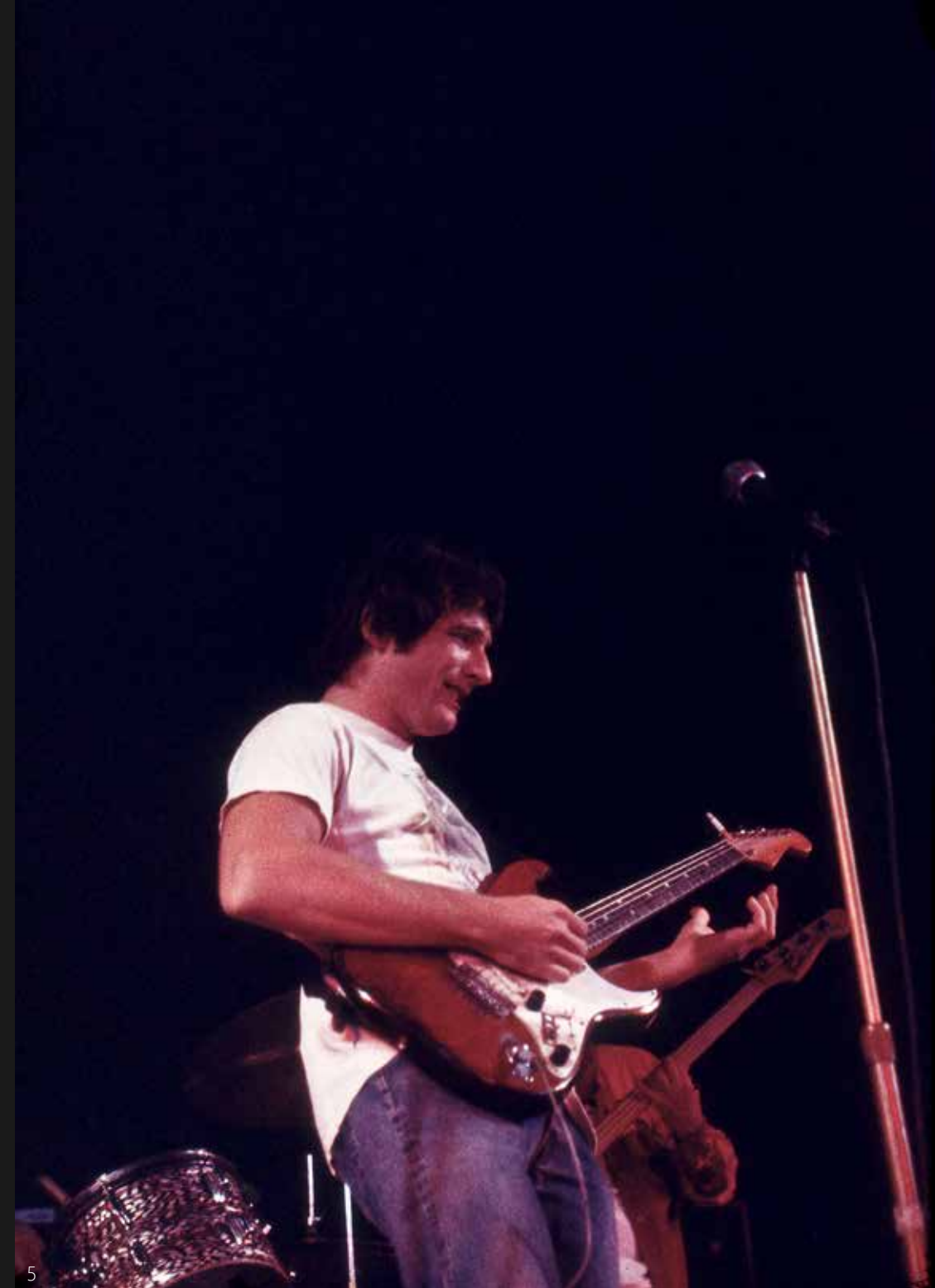




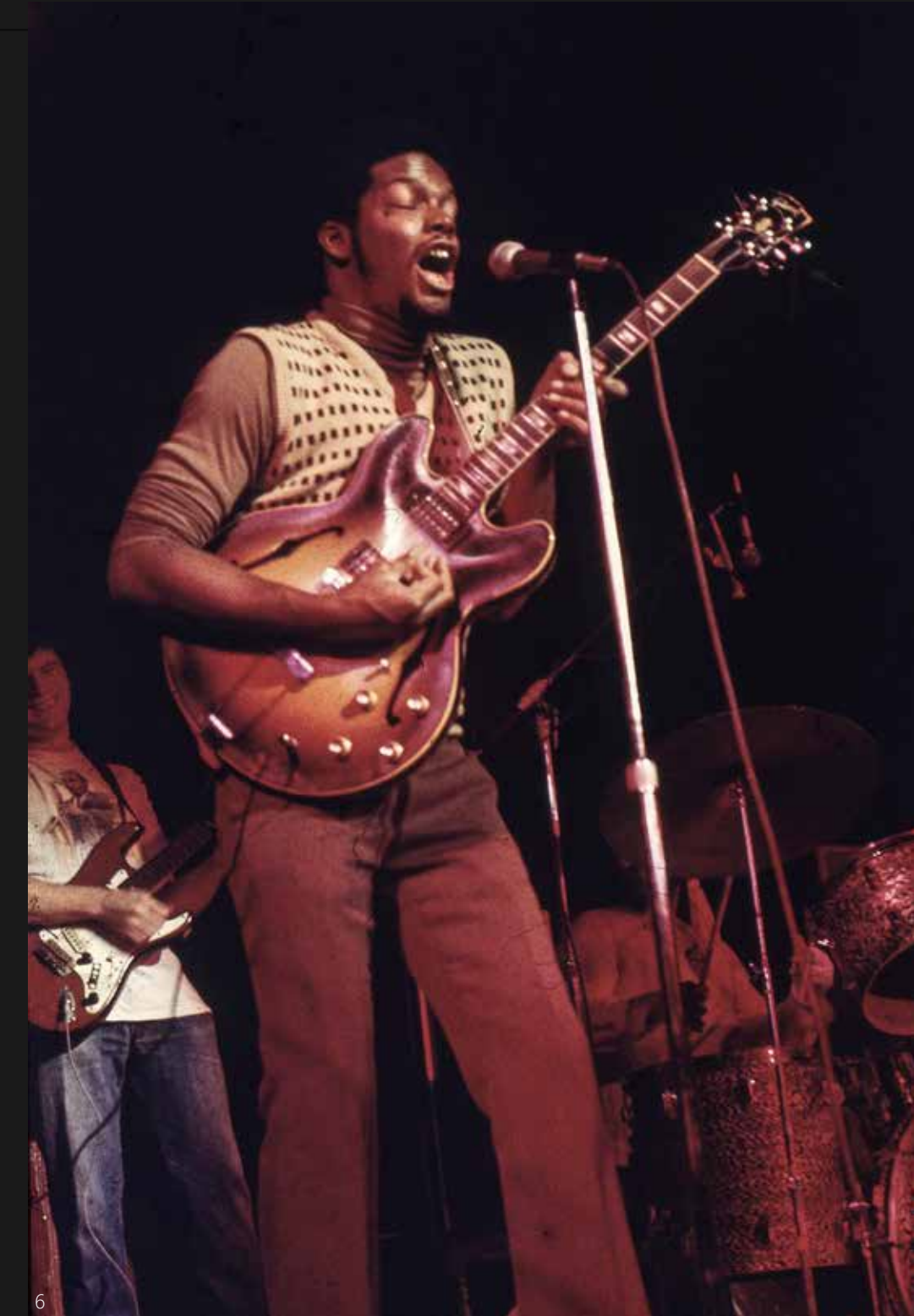
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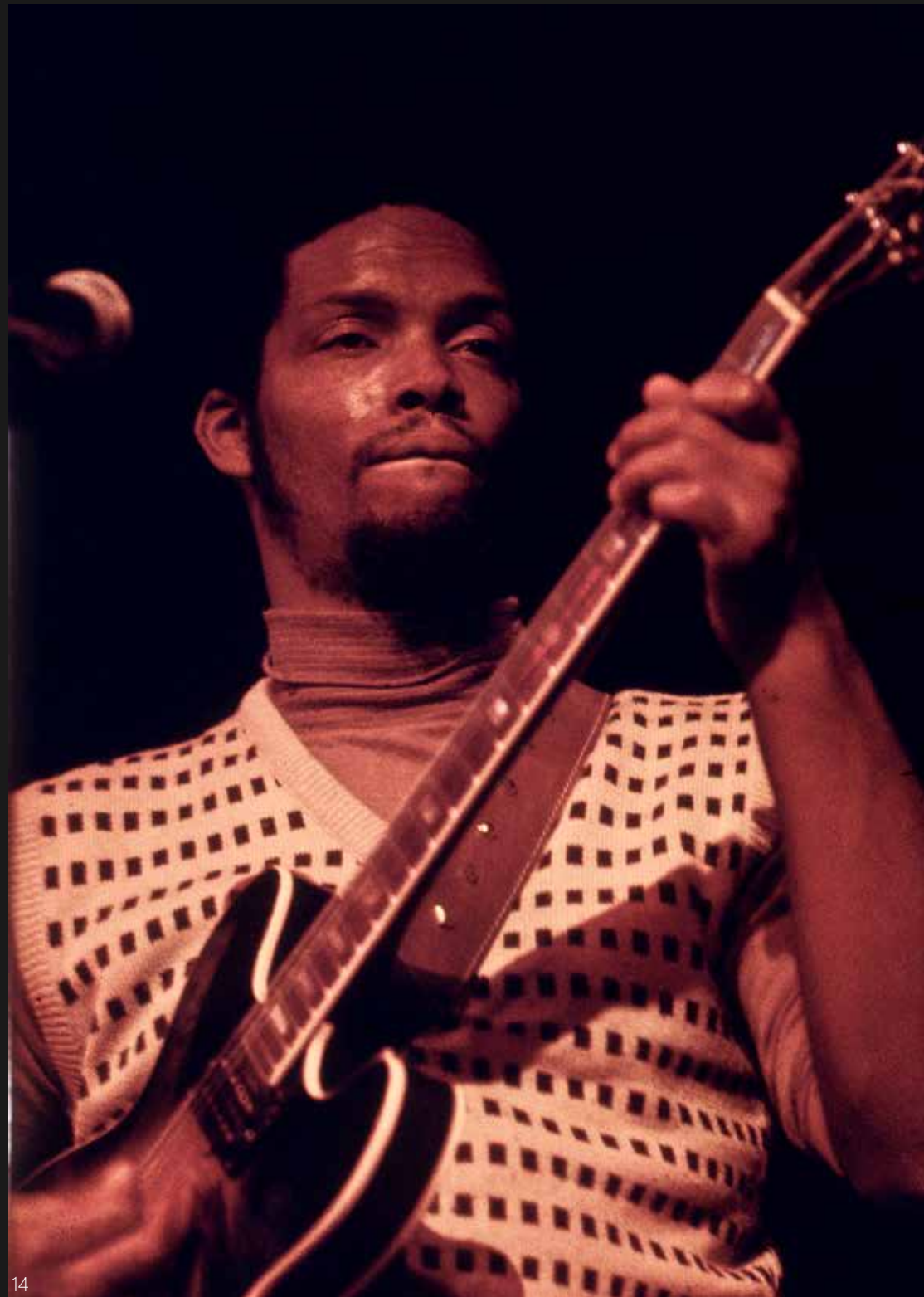


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# Joe Cocker 2

Dunedin Town Hall, 1977

This was the second time I had seen Cocker and was directed to a seat on the far left of the stage in the dress circle. It was from here I had to shot the photographs. While the position offered some interesting angles it was very limited as to how much I could move about. But it did allow me to get some side angles.

Like his [Auckland concert at Western Springs](#), Cocker was completely out of it and the quality of the band carried the day. However there were occasional glimpses where he shone. There were moments where I could capture the twisted hand and arms that characterized his iconic performance at Woodstock in 1969.

[Mad Dogs & Englishmen - Cry Me A River](#)







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# Don Mclean

Regent Theatre Dunedin 1976 Cir.

Donald McLean (born October 2, 1945) is an American singer-songwriter, best known for his 1971 hit song "American Pie", an 8.5-minute folk rock classic about the loss of innocence of the early rock and roll generation which was no 1 for four weeks in the USA during 1972 and reached no 2 in the UK.

His other hit singles include "Vincent".

This was a sit down concert and I had to shoot covertly from the audience. Fortunately, I was a few rows from the front. I had these shots on my web site and at one point Don used one in some promotional material a few years back.

As an artist, the ultimate challenge is solo, there is no band to carry one along, no room for a mistake, no one to cover up. I remember as a solo performance this was show.

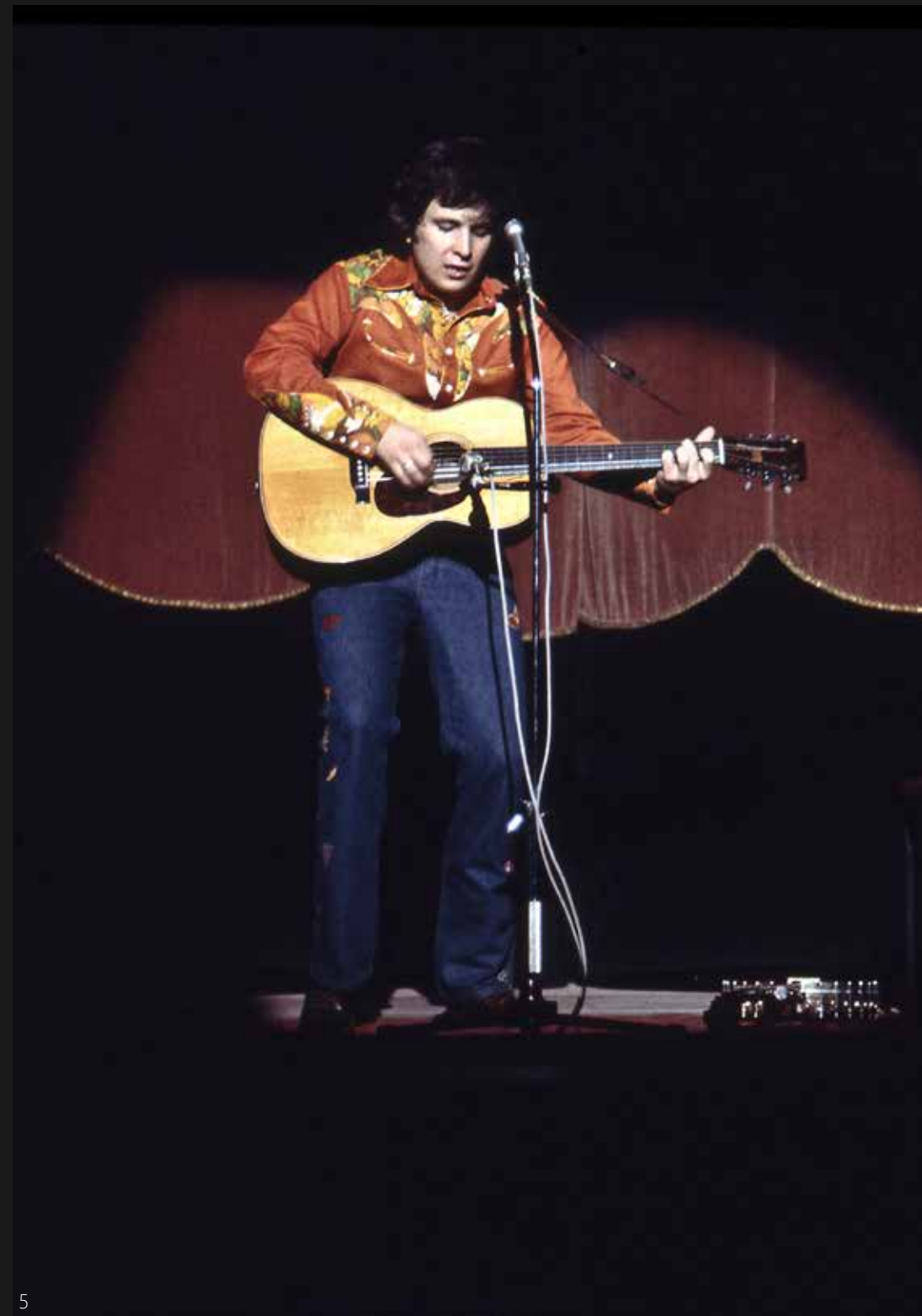
#### Discography abbreviated:

1970 Tapestry  
1971 American Pie  
1972 Don McLean  
1973 Playin' Favorites  
1974 Homeless Brother  
1977 Prime Time  
1978 Chain Lightning  
1981 Believers  
1987 Love Tracks  
1989 For the Memories Vols I & II  
1990 Headroom  
1991 Christmas  
1995 The River of Love  
1997 Christmas Dreams  
2001 Sings Marty Robbins  
2003 You've Got to Share: Songs for Children  
2005 Rearview Mirror: An American Musical Journey  
2009 Addicted to Black  
2018 Botanical Gardens

[don mclean - vincent](#)











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# Sydney Mann

Aug 17, 1985

As part of my *Secrets of the Forgotten Tapu* series Sydney Mann played in the natural amphitheater, Blackhead Dunedin, New Zealand.

The basalt rock formation was being destroyed by mining and the for the project I photographed the amazing basalt structures before they were ruined for ever. My work is documented in [Secrets of the Forgotten Tapu](#) e book.

On one photographic excursion concert violist Sydney Mann accompanied me and played in the amphitheater, which is created by a hollow in the thousands of basalt columns. Chris Cree Brown and myself were the only ones present for this amazingly special performance. The resonance of the strings within the basalt chamber was truly extraordinary.

Originally from London, Mann (Sydney Manowitz) was a virtuoso violinist, who preformed at many venues around the world including his New York debut at Carnegie Recital Hall in 1969. He moved to New Zealand and lived in Dunedin.

Mann gives lessons to soloists like Kiarash Taghavi.





# Trevor Coleman Yogo Pausch

Trevor Coleman was a friend from the 1980s who composed an emotive original piece of music with Paul Hutchins for my [Last Rivers Song](#) exhibition at the Dunedin Public Art Gallery in 1984. The sound scape played continuously along side the large photo works.

I remember it was after a gig they had done in the Dunedin Town Hall. We set up a slide projector with a selected sequence of slides of the photographs I had taken of the wild river and Trevor and Paul just played an improvised piece where the music matched the mood and pace of the images. Later the recording was refined with minimal over dubs. I still listen to the 20 min track, you can hear it here! [Last Rivers Song](#)

Trevor is a 3 times Emmy Award nominated composer.

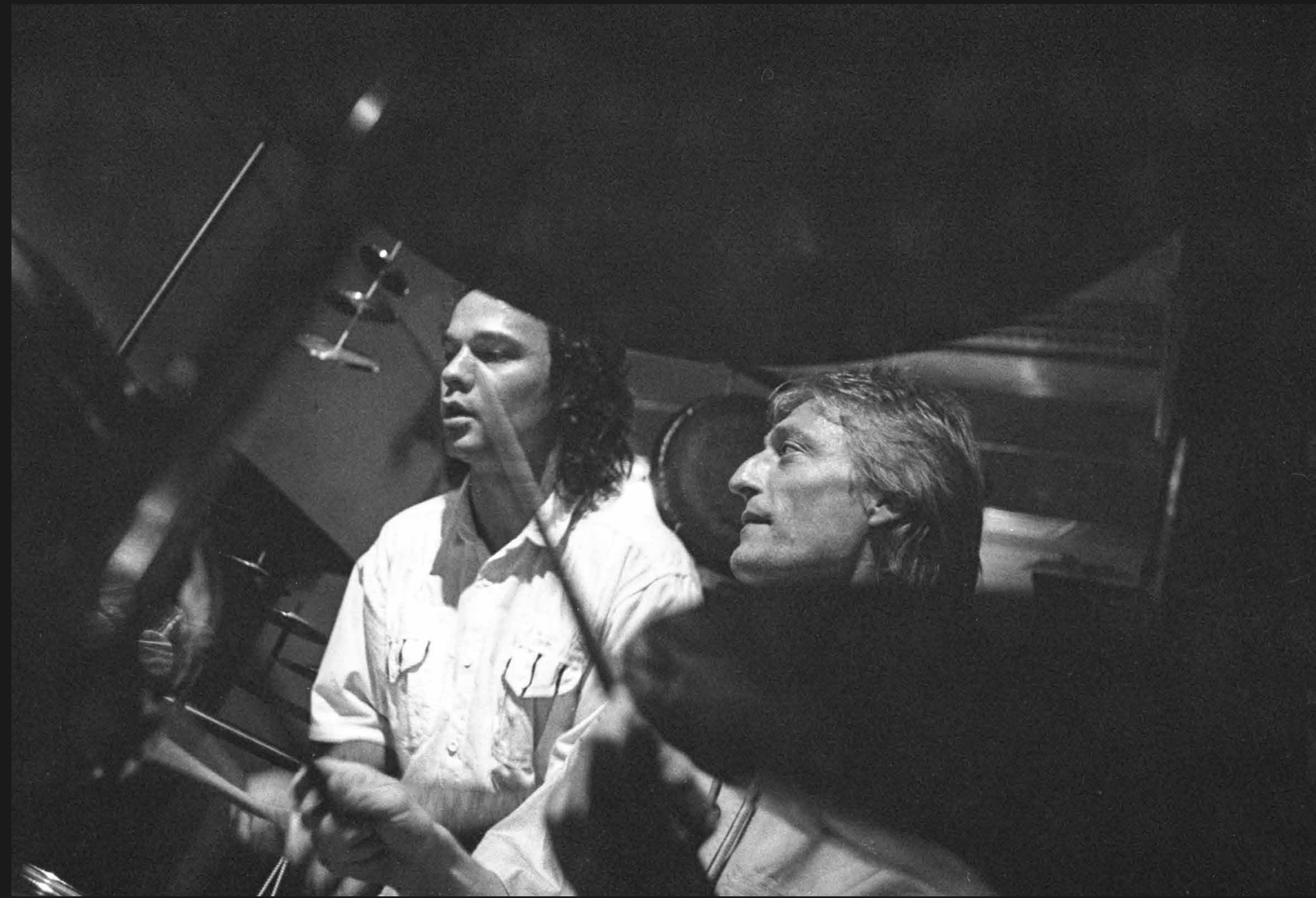
In 1990 Trevor was visiting Dunedin with fellow musician percussionist Yogo Pausch. They gave a one off performance at the Savoy and asked if I could take a few photographs.

Later in 2004, Trevor composed another original piece for another exhibition of mine titled [@ the Speed of Light](#) at the Blue Oyster Gallery in Dunedin.

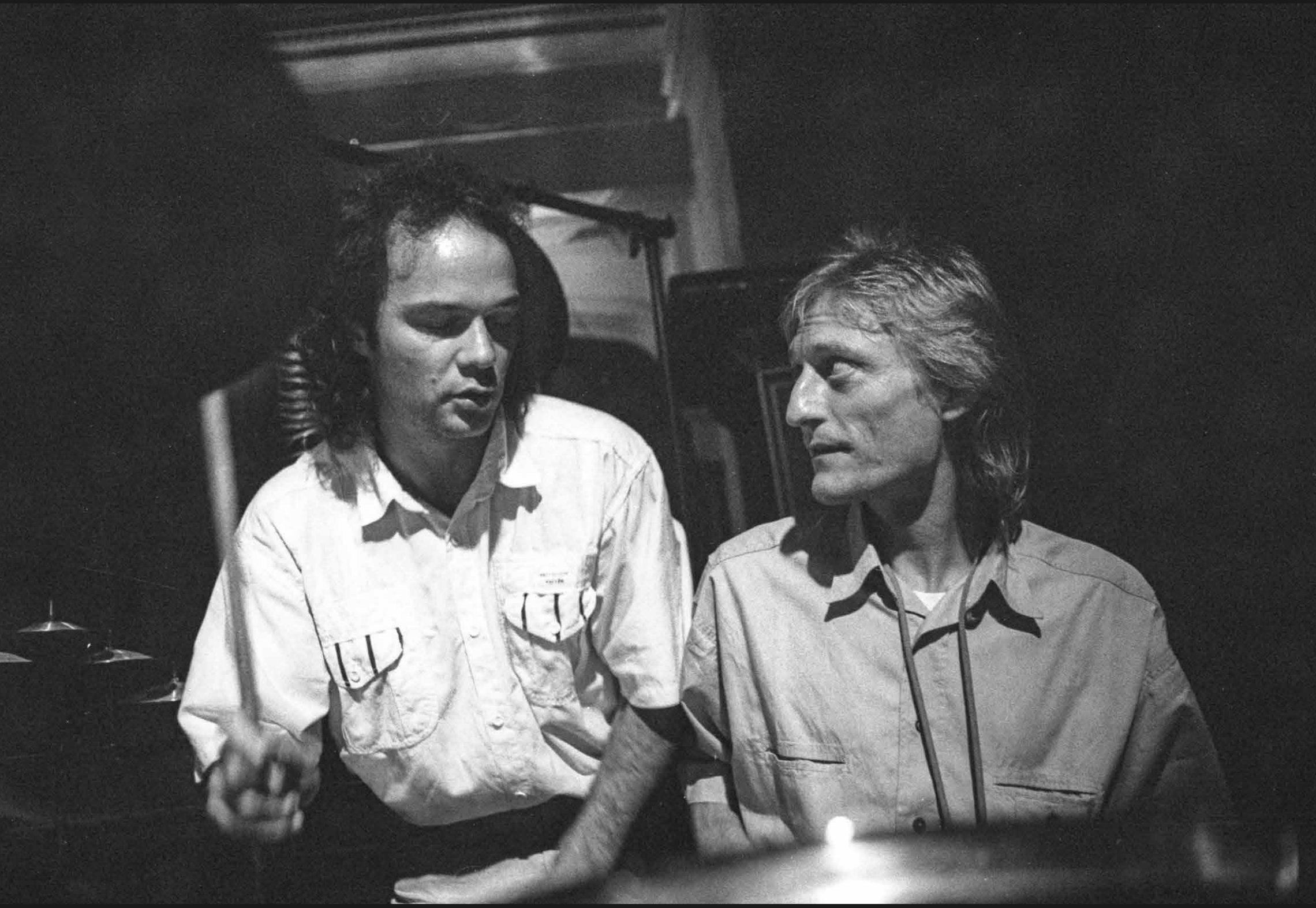
[One Moment: 'PolyAnatolia'](#)

















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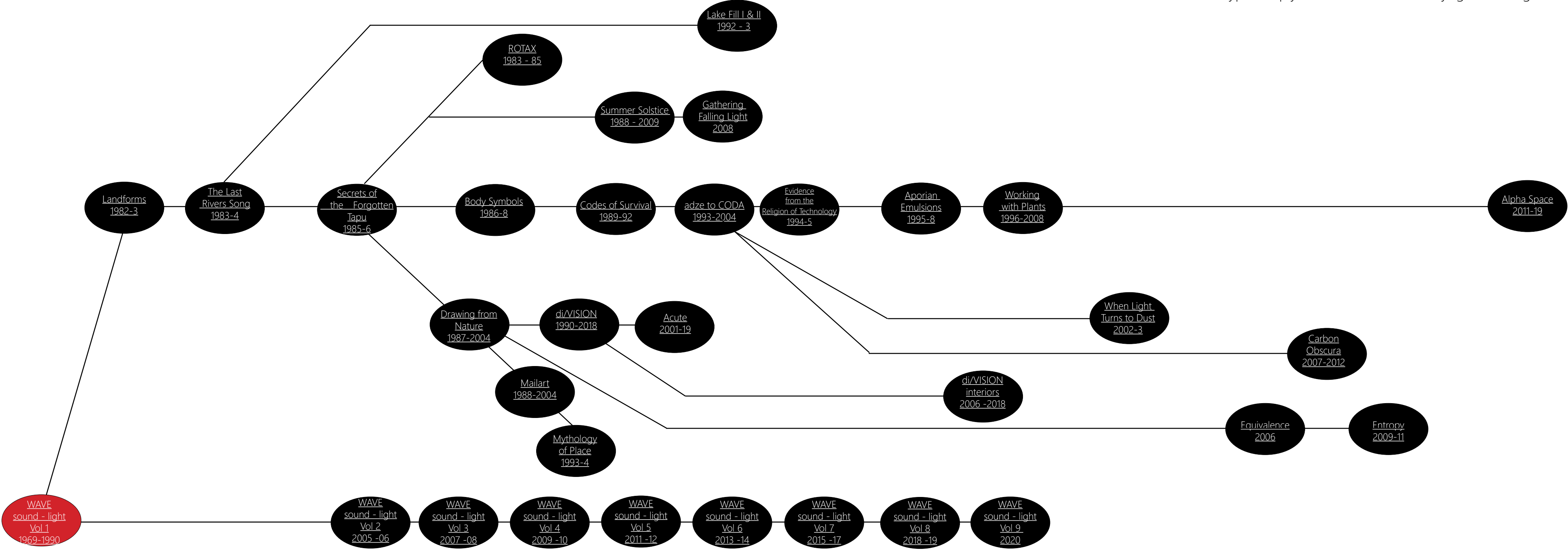


# Lloyd Godman Project EPublications

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*Light on Sound Archive* offers an insight into the photographs taken by Lloyd Godman of bands and musicians from 1969 to the present. The ebooks are offered as a series of Volumes at a rate of \$7 per volume. When you purchase a copy, you become a valued supporter of the project which allows further Volumes to be completed.

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Godman established and ran the photographic section at the Dunedin school of Art for 20 years, and the taught at RMIT University in Melbourne for another 9 years. While he now works as an ecological artist with Tillandsia plants, he is still passionate about photographing live performances.

*when magic is happening in the music, a musician might want to pick up their instrument and join in, the jam, but the energy drives me to pick up the camera and play it like a guitar. I am always searching for the unusual, the peculiar that steps beyond the generic image.*



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These publications are designed in Adobe InDesign by Lloyd Godman. From time Lloyd offers workshops at the Basldessin Press where he lives on using InDesign to design and publish interactive E books. If you are an artist with a project you would like to publish the workshops provide a wonderful opportunity.

You can find information on this at the [Baldessin Press web site](#).

## Fine Art prints

With an extensive background in fine arts (over 40 solo exhibitions and 200 group exhibitions) Lloyd is able to offer limited edition fine art prints of many of the photographs in this publication. You can check out other art projects by Lloyd Godman [here](#)

**Edition number:** The archival prints are limited to an edition of three signed and numbered - once the edition is complete **NO** other prints are available. There is also one artist copy for exhibition purposes.

**Paper:** All prints are printed on high quality archival rag paper

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**Size:** The image is printed on A2 paper (420 x 594 mm 16.5 x 23.4 in) with a suitable paper boarder to allow for framing

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**Cost:** The prints are offered at **\$390 Au per print unframed** plus postage and handling

**Time:** Depending upon demand, your location and the availability of the expert printer, expect 2-3 weeks for delivery.

**CONTACT:** inquires to [lloydgodman@gmail.com](mailto:lloydgodman@gmail.com)

### Lloyd has works in the following collections

Tate Modern, London, England 2019  
The Friends School, Hobart, Australia 2016  
Deakin University Art Gallery - Melbourne, Victoria, Australia - 2014  
Albury Art Gallery, NSW Australia - 2010  
Nillumbik Art Collection, Victoria, Australia - 2010  
Glenbow Museum. Gift of Chuck Stake Enterprises (A.K.A. Don Mabie), 1999  
MOCA, Ga Atlanta, USA 2005  
Te Papa Tongarewa - Museum of New Zealand  
Auckland City Art Gallery, Auckland NZ  
Robert McDougal Art Gallery Christchurch NZ  
Dunedin public Art Gallery, N.Z.  
Southland Museum and Art Gallery, Invercargill, NZ  
Forrester Gallery, Oamaru, N.Z.  
Manawatu Art gallery, Palmerston North, N.Z.  
School of Art Otago Polytechnic, Dunedin, N.Z.  
Nomad Museum, Lisboa Portugal.  
Versorgungsamt, Heilbronn, Germany.  
Armstrong Collection, College of Education, Dunedin, N.Z.  
Brusque Art Museum, Brusque, Brazil.  
The Museum of Instant Images, Chaam Netherlands.  
Elam School of Fine Arts, Auckland, N.Z.  
Nepean Western Sydney University, Australia  
Tafe School of Art, Eastern Sydney, Australia  
Canberra School of Art, Canberra, Australia  
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Hocken Library, Dunedin New Zealand  
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# E publications



Tillandsimania **\$30 Aust**

This is a series of interactive PDFs and a work in progress which is updated annually. This means key words are linked to relevant information on other pages, so the document is easy to navigate and find information.

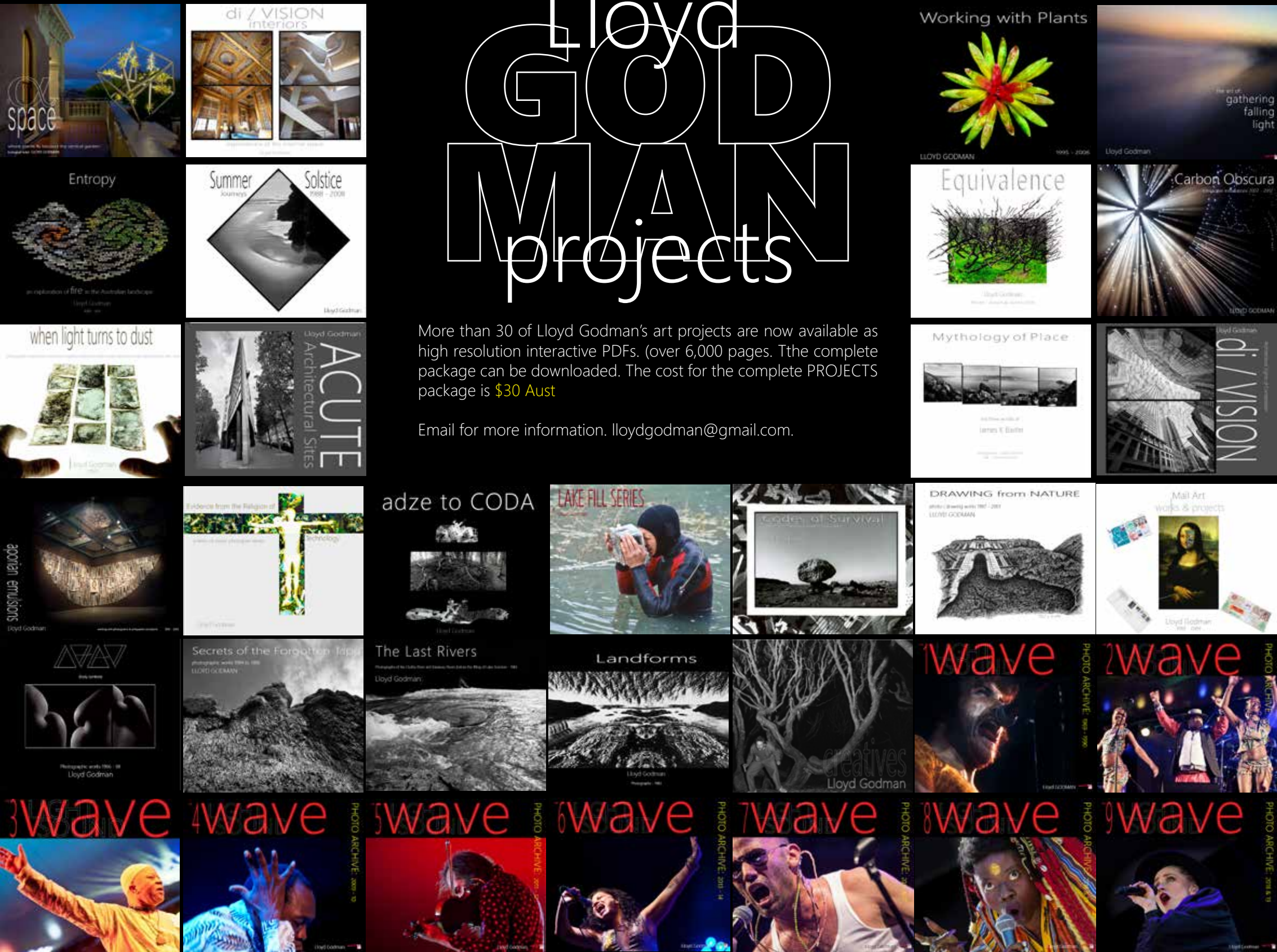
The 2020 version offers extensive information on Tillandsias or air plants and includes:

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Contents includes: Over 1500 pages Over 390 plant entries Over 1600 photographs Over 140 illustrations and renders Over 50 maps Over 100 sound files And 35- charts

It is rich in photographs and illustrations. The resolution of the images is high which allows enlargements to 300-400%, while the text can be enlarged even higher.

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# Lloyd GODMAN projects

More than 30 of Lloyd Godman's art projects are now available as high resolution interactive PDFs. (over 6,000 pages. The complete package can be downloaded. The cost for the complete PROJECTS package is **\$30 Aust**

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