

Young bands struggle to stay afloat

by Hayden Donnell

Everyone's saying it: there has never been a better time to start a music career in New Zealand.

Mainstream radio is brimming with songs by bands fresh from sitting their NCEA exams and the local charts are frequently graced by albums from student bands like The Have.

Young musos such as Evermore and North Shore rockers The Checks are footing it on an international stage and gig guides seem more packed than they used to be.

But despite it looking like a walk in the park for young bands, there are many out there struggling to make enough money to stay afloat, let alone achieve fame and fortune.

Jono Aidney, lead singer for student band The Forcefields, says it's tough making a living in a market as small as New Zealand.

There is little chance of a young band making a career out of music if they can't hit the jackpot of international success, he says.

"New Zealand filmmakers, New Zealand painters and New Zealand dancers can get bankrolled but New Zealand musicians can't," he says.

"It's not much of a career confined to the New Zealand music industry."

Aidney says to make any kind of living here, musicians have to put in a huge amount of hard work.

He describes his band's journey to getting regular gigs and releasing an EP as long and difficult.

"There are heaps of disposable overnight bands whose names pop up on the bfm gig guide," he says.



PHOTO: AIDAN WEBB
YOUNG BANDS: Jono Aidney performs with his student band Jonny Doom and the Forcefields.

"The only way to succeed is to pay your dues."

Nathan King, former lead singer of the now defunct pop-rock band Zed, knows from experience how hard it is to fashion a music career in New Zealand.

He says for new bands the biggest challenge after putting together great songs is getting the money to record them.

"You need the dollars to record something half decent.

You have to start digging."

According to King, those who really want to make money in music have to work with record companies, and that sometimes means compromising on your music.

"There's often pressure to record. If you're going to be really stick-in-the-mud it's going to be difficult.

"You gotta negotiate. You gotta play ball."

Mark Pony of the so-called "bastard disco" band North Shore Pony Club is one of those trying to make his way in the New Zealand music scene.

His band has three bfm top 10 singles and is looking towards an album release early next year. But he says he could not make music his day job now.

"You can earn a living but you have to be a commercial slut," he says.

"You have to go international."

Pony and fellow band member Aaron practise every day with the dual goals of getting music out of their systems and working towards this worldwide success.

"Kiwi bands have proven they can foot it internationally," he says.

"We're going to take over the world through the power of music. The best music."

AUT students hit the spot with condom campaign

by Catherine Westwood

AUT's advertising students clearly had sex on the brain when it came to their latest campaigns.

The students were briefed by clients SSL New Zealand to create an advertising campaign for Durex's "Pleasure Max" condoms.

The three best campaigns were selected to run in the next issue of *Cleo* magazine.

Graduate diploma students Anto Coates and Anton Posa were the overall winners.

The pair's campaign used witty, ironic statements about relationships to promote the new condoms.

The judges praised the pair's simple but effective advertisements, which clearly communicated the product's features and benefits.

Advertising lecturer Jane Berney called the results "outstanding".

"We were really, really pleased," she said.

Posa has also played a part in designing *Te Waha Nui's* latest advertising campaign.

The campaign, which he designed with fellow student Rachael McKenzie, features on page 11 of this edition and in *Debate* this

The best relationships have bumpy patches.



SAFE SEX: One of the winning ads.

week. It will also run in future issues of *Te Waha Nui*.

Another series of advertisements, designed by students James Tucker and Simon Vicars, will be used in a branding campaign for *Te Waha Nui* in 2006.

New indoor stadium to boost inner city

by John Aspden

A new indoor stadium in central Auckland is set to dwarf all other sports and entertainment venues of its kind.

The Vector Arena, which will open in May 2006, will hold 12,200 fans, making it the largest stadium of its class in New Zealand and competitive with similar venues across the Tasman.

Planners hope the arena's completion will end a spate of top entertainers bypassing the city.

David Bowie skipped Auckland last year for a concert at Wellington's "Cake Tin". However, rock giants U2 and the Rolling Stones are considering performances at the downtown arena as part of their Australasian tours next year.

The central Auckland development will dwarf Waitakere's smaller Trusts' and Manukau City's TelstraClear Pacific venues, which opened last year.

Although Silver Fern netball tests use the Trusts Stadium, Vector Arena planners hope future internationals will be held at the new stadium.

Meanwhile cultural events planned in South Auckland's Pacific stadium will face competition from the new arena.

Trusts Stadium chief executive Simon Wickham says, "Vector is clearly looking at the larger event market".

The Trusts Stadium has a clear community focus, he says. However, its facilities require commercial events to subsidise community programmes and the opening of the Vector Arena is expected to be a drain on the "heavily subsidised commercial events".

Pacific Stadium manager Richard Jeffreys thinks the three new stadiums will find a balance in their relationship.

"We're tiny in comparison," he says. The South Auckland venue has a capacity of 3000 for sporting events as well as a 700-seat performing arts facility.

Sydney-based Vector Arena project partner Jacobsen Venue Management hopes the arena's 12,000-seat capacity will draw major sporting events such as national netball and basketball events, equestrian and even ice hockey.

The stadium will cost ratepayers \$70 million – much more than the Trust's \$26 million and Pacific's \$45 million. However the benefits from the central Auckland stadium will be experienced across the region.

Returns from the new Auckland venue are expected to range between \$50 million and \$80 million a year.