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*A MOVING IMAGE RESOURCE FOR  
NEW ZEALAND CLASSROOMS*

SELLING NEW ZEALAND – THE LANGUAGE OF  
ADVERTISING

# SELLING NEW ZEALAND

## ADVERTISING ON NEW ZEALAND TELEVISION

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# THE SIXTIES

## ***The Post Office Savings Bank: Myrtle's Millions Part 13***

Carlton Carruthers Du Chateau 1965

A spoof of the silent movie genre where Myrtle gets attacked on the way to the bank. A script reminiscent of the Keystone Cops ensues. Myrtle manages to make it to the Post Office where she hands over her savings. We are told "Now we've got the talkies don't take any risks. Put your savings regularly in the Post Office Savings Bank." Advertisers will often use a nostalgic narrative to indicate the solidity of the service or product offered.

## ***Caltex I.C. Plus: Flying Saucer over South Africa!***

Pacific Films 196-

Early special effects, filmed in Kilbirnie, Wellington. The flying saucer symbolism suggests that Caltex IC Plus petrol is somehow revolutionary.

## ***Austin Distributors: Great Shapes***

Charles Haines 1968

The 'great shapes' of the Austin Mini, 1100 and 1800 are compared to the 'great shapes' of three models in various suggestive poses beside each car. The social mores of particular decades alter, but sexual symbolism has been a consistent tool for the advertising industry.

## ***Bristol Myers: Mum Rollette***

Charles Haines 196-

Poor sound quality but essential viewing. Profiles the perfect secretary. To hold such a desirable position a woman must have the highest qualifications. She must be efficient, feminine (to arrange the flowers), responsible and attractive. She must also use Mum Rollette deodorant for "personal freshness". Gender role specifics abound.

## ***Jergen's Lotion: Lobster***

[196- ]

"Would you want to hold hands with a lobster?" What you might call abrupt or basic symbolism

Women are encouraged to use Jergen's Lotion to make their hands "kissing soft". A couple kiss on the beach. Perfectly groomed models, a common feature

Selling New Zealand

of sixties advertising, project an image that associates social and physical perfection with the virtues of the advertised product.

### ***Mennen Skin Bracer: Magnet***

[196- ]

Association. If you use Mennen Skin Bracer you will attract the opposite sex. The word magnet in this case is the key to this particular commercial. A word or phrase is placed in the spoken narrative to maximise the advertiser's intent.

### ***Jergen's Lotion: Pine-cone***

[196- ]

"Would you want to hold hands with a pine cone?" Variations on an advertising theme – in this case the symbol changes; other variants might include a narrative shift, extra information or reinvented visuals. The purpose of introducing a variant on an original format often has the virtue of repetition, a necessary advertising device to avoid the loss of impact through familiarity.

### ***Johnson Wax: Glade Air Freshener***

[196- ]

A woman, wearing a holster containing Glade, sets off to kill germs in her home. The set up of this commercial gives equal weight to the visual and verbal, lots of deadly germ killing words and the Emma Peel jump-suit wearing sixties housewife.

### ***Matinee Cigarettes: Make Mine a Matinee***

Pacific Films 196-

A couple lie on the river bank after rowing. The man lights his girlfriend's cigarette. Accompanied by a swinging theme song; "You love that flavour." Typical set-up of gorgeous people and the association of product with type.

### ***Fact Insecticide***

[196- ]

A series of archival clips showing a variety of violent attacks are cut against the effects of the insecticide: dead flies. The use of historical footage gives the ad a sense of authority. The parallel sentence "if you use it, mean it" emphasises the seriousness of the weapon.

### ***Brylcreem - Makes the Most of a Man's Hair***

[196- ]

A successful man at the office, with a young adoring woman, and out on the town in an E Type Jag. The rock-hard hair is associated with physical beauty, and economic and social success.

### ***Macleans Toothpaste - Beecham Aust.***

[196- ]

A couple laugh over a bubble pipe and show off their white teeth. Excessive smiling, elegance and happiness are scripted items.

### ***Department of Education: Teaching? It's a Good Life***

[196- ]

A young male teacher is shown in the classroom, coaching gymnastics and rugby and checking homework. The advertisement actually emphasises lifestyle over occupation.

### ***New Zealand Labour Party: Make Things Happen***

McHarmon Ayre 1969

A party political broadcast. Norman Kirk walks up parliament steps. Uses moving inserts and split screens (used to disguise Kirk's bulk in the final sequence). Graphics repeat the phrases, "Make Things Happen" and "Vote Labour" against an orange and pink screen. Theme Song: "...old enough to have a past to turn to, yet young enough to have a future we ourselves can make."

## THE SEVENTIES

### ***Gregg's Coffee: Different Faces***

Pacific Films 1970

Shows a multi-cultural New Zealand, the first New Zealand television commercial to do so after nine years of only white faces. This advertisement series was highly successful for the company profits – indicating that New Zealanders were responsive to the realism portrayed. Note also the theme song rather than a jingle – designed to stick in the memory.

## ***National Party of New Zealand: Superannuation***

### ***Colenso 1975***

An animated sequence from a sophisticated political advertising series criticising the Labour Party's superannuation policies (a man dodging a noose). Suggests that Labour's tax policies are verging on communism – shows dancing Russian Cossacks. The animation came from Hanna Barbara (Fred Flinstone et al) in the days before legislation limited the money political parties were allowed to spend on advertising.

### ***Chesdale Cheese: Ches n' Dale***

[ 197- ]

First colour version of the legendary animated characters and their famous jingle. Superimposing the animation over reality shots is a variant in this long running advertising programme.

### ***Little Lucifer Firestarters***

Charles Haines 1974

The devil personally recommends Little Lucifer Fire Starters, after a million years in the business. Using an understood image to garner authority and attention without paying for a celebrity. Humour is also an important device.

### ***Morrison Golden Rotary Lawnmowers: Makes Lawn Easy***

Pacific Films 197-

People wearing matching brown and yellow T shirts push Masport mowers in formation.

### ***Rheem Hot Water Systems***

Ogilvie & Mather 1977

Humour again at the fore – a man's shower is brutally disrupted when his wife turns on a laundry tap.

### ***Cadbury s Crunchie: Gold Rush***

Colenso/Tony Williams 198-

“Have a Crunchie, hokey pokey bar. Crazy Crunchie hokey pokey bar.”

Wacky train robbery in which everyone, including German soldiers, policeman, cowboys and granny try to get hold of the crunchie bars.

### ***BASF tapes: Dear John***

Tony Williams Productions 197-

A U.S. soldier receives a tape from his girlfriend and presumes it contains a love message. The whole camp is moved when he plays it. Uses a well-known chart song to enhance the audience pick up. The imagery borrows the popularity of the top rating TV series MASH (so much so that the first two names on the mail call - O'Reilly, Pierce - were MASH characters) for its visual theme, and even dips into a Humphrey Bogart line for good measure. Relying on these it cuts the actual branding time to a few silent seconds - early attempts at subtlety. Filmed at Red Rocks on the South Wellington coast. Brilliant.

### ***Kentucky Fried Chicken: Hugo***

Colenso 197-

The use of animation is supposed to appeal to children in this advertisement: two fat children are misbehaving until they are satiated with fried chicken. A US survey showed 75% of all fast food ads are shown between children's television programming. Today, with childhood obesity at epidemic proportions advertisers would be hesitant to show overweight children eating their products.

### ***Pear's Baby Shampoo: Helps take out Tangles too***

[1978]

A little girl on a couch speaking like a little toddler says why she now likes having her hair washed. Lots of blond hair and soft imaging. Recurring themes, even if in and out of fashion, continue on in some form. You will still find physical or sexual or gender associations repeated in times when they're less socially appropriate, perhaps with an adjustment in style, or submerged in a different narrative.

## THE EIGHTIES

### ***Gerard - John Rowles***

Aldous Creative 198-

Minor celebrity John Rowles is used here to endorse Gerard Roofing. This is a common advertising strategy as viewers who are already familiar with a celebrity's face will quickly come to associate it with the product they are

selling. The reference to 'the Mediterranean' is designed to make the roofing seem prestigious.

### ***Missing Cheeseballs - Eta***

Colenso 198-

The music and inspector in this ad are an allusion to 'The Pink Panther' movies. The word 'balls' is repeated to emphasise the product, and questions are used to solicit a response from the viewer "Is it because they have more crunch?".

### ***Amanda & Timothy - Griffin's Wine Biscuits***

Lintas 198-

Children imitating adults are often used in advertising as they appear cute and funny, and endear the consumer to the product. 'Fine Wine' (referencing both the biscuit and the alcohol) is used as a pun or play on words to reinforce this idea that the children are engaging in adult activities.

### ***Not As Nice As Home - Fernleaf Butter***

Saatchi & Saatchi / Lee Tamahori 1989

Dad (Phil) picks up Sam from school and shows her his new flat. This was the first broken family scenario on New Zealand television, and the first serialised ad that followed a narrative in the same format as a soap opera. Each 'episode' would reveal more about the characters and their situation until New Zealander's were hooked.

### ***New Zealand Tourism - Don't Leave Home Till You've Seen The Country***

Colenso 1984

A New Zealander travels the world yet is unable to answer questions about his home country. "Hey man, do you know where the Victoria Falls are?" "Somewhere near Taupo aren't they?"

### ***Are You Lonesome Tonight? - Telecom***

McKay King 1987

This telecom ad uses a familiar song and a cute child to grab the consumers attention. It also plays with the idea of stereotypes, the tough truckie dad is moved to tears hearing his son's voice. 'Keep In touch with Telecom' uses alliteration to create a memorable slogan.

### ***I've Been Everywhere – Telecom***

Saatchi & Saatchi 198-

Fast cut images of people & places. Starring role for ET. Telecom tries to avoid its corporate image and give itself a friendly, local identity by listing small New Zealand towns.

### ***Stand By Me - Steinlager / All Blacks***

Saatchi & Saatchi 198-

The use of close ups in this Steinlager ad shows the determination and emotion on the players faces. Steinlager refer to themselves as 'we' and the friendly pronoun encourages New Zealander's to feel involved too.

### ***Barry & Scottie - Toyota Hi-lux***

Colenso 1982

This ad draws on the stereotypes of the tough rural New Zealand male, played by national icon Barry Crump, and his less capable urban counterpart. Colloquial language is used to emphasise the sense of place and to add humour.

### ***I Can't Get By Without My Mum - Mum Deodorant***

[198-]

A young woman nervously tells us what she can get by without. She giggles when she says she can't get by without her Mum. She adds that she can't really get by without her boyfriend either.

### ***Lion 10 - Lion Breweries***

Colenso 1982

How many innuendoes can you fit into one ad?

### ***Pure & Natural - NZ Butter***

Flying Fish 198-

Clean, green, pure, natural – pity about the cholesterol.

# THE NINETIES & BEYOND

## ***A Mealmate Mate – Griffins***

Lintas 199-

“What do ya reckon mate? Could go a Mealmate mate.” Watch out for Lucy Lawless pre-Xena the Warrior princess days.

## ***Political Apes -Alliance Party Political Advertising***

[1996]

Pulled after a few transmissions because of neanderthal taunts from Richard Prebble and the ACT side of the House. Animals with human qualities are used in advertising to create humour. The use of emotive language like ‘trust’ and ‘betrayal’ are used to provoke an emotional response from the viewer.

## ***Reflections - Bendon Underwear***

Mojo 199-

From the tomboy to the suburban mother, we see what is underneath the clothes, and discover that all women want to have feminine underwear.

## ***The World's Warmest Welcome - Air New Zealand***

Colenso 1999

Millennium ad from ‘our’ airline.

## ***Our Children, Our Future, Our Millennium***

TV3 Network 1999

What societal demographic did many major corporations and institutions use as characters in their millennium ads?

## ***Lawnmower – Lotto***

A wonderful tongue-in-cheek take on the quarter acre paradise.

## ***Humility - Trustbank***

Saatchi & Saatchi / Lee Tamahori 1994

George and Joe take a stroll along a farm road and discuss Joe’s rugby game.

Award winner 1994.

The relationship between the customer and the bank, it is suggesting, could be as close as that between the two brothers.

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### ***Steinlager - Mana***

Saatchi & Saatchi 2004

Buck Shelford. They brought him back. Gender narratives live on and on and....

### ***Lynx - Effect***

Ammirati Puris Lintas 2003

The one in the lift. Lynx has had more complaints to the Advertising Standards Authority for a single product than most companies have in a lifetime.

### ***Lemon & Paeroa - World Famous in New Zealand***

Saatchi & Saatchi 199-

Paeroa: "It ain't famous for its fashion boutiques... but it is famous!" You can't beat identity as a winner - it's not worth trying.