



"Pulpe" Fiction: inside the juicy new Orangina commercial from FFL Paris.

Mix "The Jungle Book" with a bit of "Flashdance," and add a few rather horny-looking furry animals cavorting in some Eden-like location to Latin rhythms, and you get an idea of what the decidedly leftfield French Orangina commercial is like. The extravaganza for France's venerable Orangina soft drink brand was created by FFL Paris. The "L" in the agency's name stands for Christophe Lambert, the former boss of Publicis Conseil, while the two "Fs" stand for Fred & Farid, advertising's maverick duo who, over the years, have popped up in classy agencies all over Europe and the US, and have created award-winning and much-talked-about campaigns, the most celebrated among them possibly being the launch commercial they did at BBH for the Xbox, a now classic spot entitled "Champagne," aka "From the womb to the grave." FFL Paris is, in fact, the second agency they have founded since their time at Goodby, Silverstein & Partners in San Francisco, and the return to their native France where, in 2005, they first opened a very successful Publicis-owned hotshop named Marcel. In late 2006, following a surprise resignation from Marcel, FFL Paris was born. Michael Weinzettl met up with the duo to find out more about their racy Orangina work.

LA.: How long have you had the Orangina account?

Fred & Farid: The brand went through a pitch six months ago. We won the account after a final round against TBWA. LA.: Can you tell us a bit about the brand? It has got quite a long tradition in France, hasn't it?

Fred & Farid: Orangina is a French patrimonial brand known around the world, a 100-year old brand. It was born in Algeria in the early 20th century. It stands for sun, oranges, bubbles and refreshment. In France, it is an icon of French culture, the bottle could even stand in the Louvre. Compared to Orangina, Mona Lisa sounds like a pizza brand. This brand is

loved by everyone because it merges with the product.

LA.: What were some of the problems facing Orangina when the client approached you?

Fred & Farid: Orangina was suffering from a real handicap: though they had never stopped their advertising efforts, people had the feeling the brand had not communicated for the past 20 years. This resulted in a loss of iconicity, a lack of use of the brand codes, a positioning that was no longer aligned with the brand activity and with consumers. Their advertising presented an ad concept and no lon-



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ger sold a product. But there were also strong assets: a true love for the brand among French consumers, a unique product mix, and a strong will on the part of the brand to start over.

LA.: What's the French market for soft drinks like in general?

Fred & Farid: Coca-Cola and its brands are the market leaders in terms of market share and share of voice. Then comes Oasis, also from the Orangina Group, and Orangina is third with smaller means in terms of media pressure. The market has weakened due to better eating, better drinking issues, and because child obesity has become a serious and major social concern. In this context, political and consumer associations are agitating against food and soft drink advertising on children's TV programs. Censorship is everywhere. Orangina is in good shape because it is unaffected by obesity issues or by consumer rejection of phosphoric acid add-ups.

LA.: Is the commercial a pan-European one or just for the French market?

Fred & Farid: At the beginning, it was meant to be only for the French market.

The campaign being all-media, it naturally traveled on the internet, where over 2 million views were reached.

LA.: What is the image of Orangina you are trying to communicate with this new commercial, and what is the thinking behind it? How did you arrive at the idea of the "sexy" animals?

Fred & Farid: Well, you see, it is a schizophrenic product. It is an orange juice as well as a soft drink. Depending on your perspective (fun or naturalness), it is either the funniest fruit juice or the most natural soft drink. This schizophrenia provides a kind of hybrid posture to the product, and we found it relevant to play with it when working on the ads. We had to create a unique language and not just film a teenager with an iPod, a skateboard, and playing Tetris: we're not Pepsi. The product asset is the pulp - the juice - so we had fun in mixing it all up: nature, pulp, juice, craziness, etc... The ad was supposed to mirror the product, and so we came up with "naturally juicy." Then it was natural to push everything in terms of realization. It is an idea you can't do only halfway through. Since the idea

was to make nature sexy, its capacity to generate other ideas on every media was extremely interesting. The recognition score, awareness and involvement went far beyond all the market standards.

LA.: Was it easy to sell this concept to the client?

Fred & Farid: Hugues Pietrini and his team bought the idea immediately. They even helped us to elaborate it. No one can sell this kind of idea without the help of the client. The collaborative process we have engaged in at the agency makes the client a partner at every stage of the process.

LA.: How would you say it differs from the Orangina advertising that came before?

Fred & Farid: In the 80s, Orangina had an industrial problem: the pulp wouldn't come up. It stayed at the bottom of the bottle. To make it go up, one had to shake it. The brand managed to turn this industrial weakness into an asset in terms of communication: Orangina's communication was all about shaking the bottle. This was truly a brilliant idea. Then, through the years, the advertising moved away from shaking to make the pulp come up, and on to ads where Orangina drinkers as a whole were "shaken." That's where the problems started. The ads lost their relevancy and people forgot the brand - despite some great things on the blood orange version of Orangina. We decided to modernize the original DMA code by getting back to naturalness, pulp, sun and refreshment, but to convey all this in a funnier way.

LA.: A lot of the Orangina spots that I remember focused on the "pulp." And, in the French version of the spot, the super at the end says: "Naturellement pulpeuse." Why does this become "naturally juicy" in the English version?

Fred & Farid: The "pulp" ads, that was 20 years ago, and until now, the brand played on the shaking. In French, we played on the double meaning of the word "pulp," which means fruit pulp, naturalness but also something like sex, gorgeous, sexy. In English, the word "pulp" doesn't really have this double meaning - at least not the way the French word does. The closest word we found - even if it is more daring, rather provocative - is "juicy," in which you have the two levels of meaning: on the one hand naturalness, because Orangina is a juice with bubbles, and sexiness on the other.

LA.: How were the animals created?

Fred & Farid: Around twenty art directors at the agency created the animals for the outdoor campaign and the print, and





then we asked Psyops to direct a commercial, to make these animals come alive. They teamed their skills with the talent of The Mill to recreate everything in CGI. It is a truly impressive team that was put in place, and we have a common vision of the film. Psyops did a spectacular job in every sense. It is always a pleasure to work with these people.

LA.: Who are your favorite "sexy" animals amongst the spot's fauna?

Fred & Farid: Zebra for Fred, Octopussy for Farid.

L.A.: HOW long did the commercial take to produce?

Fred & Farid: Four months between London and Paris.

LA.: Was it a stressful time or all smooth sailing?

Fred & Farid: No one slept.

LA.: What about the choice of music? What were the factors that influenced this?

Fred & Farid: We tried thousands of tunes. We couldn't find the right one.

We all went on a sex tourism trip to Tijuana to relax (Todd, Fred, Farid and Hugues) and we found this track in a social club. It was an obvious choice for everyone.

LA.: What has been the reaction to the commercial so far? Is it perhaps "too naughty" for some?

Fred & Farid: The great majority of people love it. Since it was on the web, we have received some reactions of shocked white Christians, but this kind of reaction was too marginal to have any kind of relevance. We have post-tested awareness, involvement and recognition. Scores are far beyond standards - it is crazy! We have never made a campaign that post-tested so well. People love it. We are the first to be surprised, we were expecting a lot more controversies.

LA.: Any ideas what the next steps will be

for Orangina's advertising? There is also a press campaign with the "naturally juicy" theme and the furry animals. Will this theme be further developed, also on the internet?

Fred & Farid: We are now working on the digital platform. We are going to change the website and communicate in a new way on the internet. The concept already exists on all the media and all the brand actions. We are working on merchandising and new contents for the moment. Other ideas are now in development.

LA.: Archive last interviewed you guys back in 2004. At the time, you were still at Goodby, Silverstein & Partners in San Francisco. A lot has happened since then. You went back to Paris and founded your first agency, Marcel, then quit and opened FFL Paris. Can you try to recap these eventful three years for our international readers? How was the first year for FFL Paris?

Fred & Farid: We were in SF at Goodby, Silverstein. We stayed there for three years. After BBH, we discovered a new way to do advertising, more business-oriented. We learned a lot there. Then,

Maurice Levy asked us to create an agency inside the Publicis Group. We agreed with Maurice on a project that became Marcel Starting from scratch, we created Marcel and made 27.8 million gross margin in less than a year and a half, and even more if you take into account profits we brought to International with the acquisition of the Orange account (approximately 60 million euros of margin). We won and managed great brands like Coca-Cola, Coca Blak, Orange, Opel, Nestle... then we found it was time for both of us to start our own adventure and to launch our agency, FFL Paris, a year ago. Since then, we have won 12 groups (27 clients: Orangina, Diesel, L'Oreal, Schweppes, Elle, United Biscuits, Cacharel ...). There are some 60 of us at the agency, and we have generated a 7,5 million gross margin in less than a year. It is the highest growth in France this year.

LA.: Is there any kind of agency that you particularly admire and that you are trying to model FFL Paris on? How would you describe the profile of FFL Paris?

Fred & Farid: We are inevitably influenced by some agencies, we have worked at - BBH, Goodby, Silverstein and others, such as 180, Mother, Wieden S Kennedy - that are creative and strategic centers of excellence. This is not a new model, it is a better integrated model where creativity overcomes the conformity of large networks.

LA.: What are your plans for FFL Paris in 2008? What's your top priority for the new agency?

Fred & Farid: Exactly what we said about Marcel just before resigning: "We're going to keep on building this war machine. We'll do our best to make FFL Paris become the biggest, most powerful and most exciting place in Paris - and then we'll see."

