





The Gate: Advertising is a Continual Learning Process

DAVID’S A TRUE LEADER; HE VALUES INPUT, HE TRUSTS YOU, AND HE LETS YOU EXPLORE CREATIVE CHOICES. HIS TASTE IS IMPECCABLE, AND HE’S NOT AFRAID TO CHALLENGE YOU, MAKING THE END RESULT FAR BETTER THAN ANTICIPATED.

Peter Holcomb, *Founder & Creative Partner, Sound Lounge*

THE GATE IS ONE OF THOSE AGENCIES THAT’S A BIT HARD TO PIN DOWN. THEY’RE KNOWN FOR BEING A FANTASTIC B2B AGENCY WITH A COMMITMENT TO CREATIVITY, WHICH IS A RARE THING.

BUT THEN YOU LOOK AT THEIR CLIENTS, AND THEY DO ALL SORTS OF CONSUMER WORK. YOU JUST DON’T OFTEN SEE THIS KIND OF CROSSOVER WITH SUCH A GREAT CREATIVE TRACK RECORD.

David Baldwin, *Lead Guitar, Baldwin*

YOU WORK WITH ALL SORTS OF PEOPLE IN YOUR LIFE. SOME YOU LOVE AS PEOPLE. SOME YOU LOVE FOR THEIR WORK. BUT WITH VERY FEW DO YOU ACTUALLY LOVE BOTH. FOR ME, ELINOR IS AMONG THOSE EXCEPTIONAL FEW.

Ari Halper, *Founder of Sauce Idea Lab*

The true measure of a big thinker is how long their ideas last.

Ever wonder why people travel halfway around the world to see a monument? It's because the experience changes them. And BHP wants to play a part in the transformation. Not just by supplying the copper that today's big thinkers need. But by finding the most sustainable ways to extract it. It's not easy. But then, we've got our share of big thinkers too. For details, visit bhp.com/BigThinkers.



BHP

Big thinkers don't work on small canvases.

At BHP, it's our job to supply the iron ore big thinkers need to make bridges stand, buildings rise and planes fly. And the demand keeps growing. So we're always discovering more sustainable ways to extract it. It's a tall order. But you don't get to be one of the world's biggest resources companies by thinking small. For details, visit bhp.com/BigThinkers.



BHP

BHP; Copywriter: David Bernstein; Art Directors: John Doyle and Charlie Williamson

Big thinkers can bend steel with their mind.

Big thinkers change the way we see the world. In this case, by bending our idea of what a building should look like. BHP is honored to help. Not just by supplying the iron ore that becomes steel. But by finding the most sustainable ways to extract it. We'd love to tell you more. So if you're willing to let us bend your ear a little longer, visit bhp.com/BigThinkers.



BHP

BHP; Copywriter: David Bernstein; Art Directors: John Doyle and Charlie Williamson

Introduction by Tom and Charles Guard *Film/Commercial Directors*

Every script that comes out of The Gate shines with something special: wit, ambition, and a unique emotional magic. David Bernstein and his team consistently write beautifully human ideas that are a joy to realize. But what really sets the agency apart is their process. In today’s risk averse culture where scripts are seemingly signed off years in advance, David is always open to taking stories further and always hungry to hear the idea he hadn’t thought of, which not only makes him the rarest and most generous of creatives, but an absolute pleasure to work for. He brings out the very best in everyone around him.

SOMETIMES POLITICIANS LEAD OUR COUNTRY. SOMETIMES ATHLETES DO.

It was just a simple handshake between Jackie Robinson and Duke Snider. But it did more for the civil rights movement than any legislation at the time. To celebrate moments like these, the Sports Museum of America has gathered together the artifacts, films and interactive exhibits from virtually every sports hall of fame. It's a tribute to athletes who didn't only rewrite the record books. They rewrote the history books.

26 Broadway | sportsmuseum.com

Sports Museum of America; Copywriter: David Bernstein; Art Director: Graham Clifford

DON'T BE PRECIOUS WITH YOUR IDEAS.
WRITE AS MANY AS YOU CAN. EVENTUALLY
YOU'LL COME UP WITH A FEW KEEPERS.

David Bernstein, *Chief Creative Officer, The Gate*

MASTER FINANCIAL RISK NOW. OR YOUR COMPANY COULD TAKE IT ON THE CHIN LATER.

The complexities of financial risk have taken more than a few businesses by surprise. That's why companies are turning to Certified Financial Risk Managers. Every FRM® has mastered the specialized knowledge sought after by banks, consultancies, corporations, and asset management firms. No one is better qualified to handle the challenges of credit, market, and operational risks. Help prevent your company from taking a financial hit by earning your FRM certification. Visit the Global Association of Risk Professionals (GARP) at garp.org/frm.

 **FRM** | Financial Risk Manager

GARP; Copywriter: Mike Abadi; Art Director: Tim Ryan

What inspired or motivated you into your career?
David Bernstein (D.B.), Chief Creative Officer: When I was nineteen, I got a summer internship in the creative department at TBWA, working for the guys who created the Absolut Vodka campaign. They taught me how to write ads and drink Guinness. They were smart, witty, and always seemed to be having fun. After that summer, I was hooked on advertising.

Charlie Williamson (C.W.), Associate Creative Director: I always knew I wanted to make things. It just took me a while to figure out what those things were. I started out creating computer programs in high school and college, then explored architecture. Eventually, I realized all the designing I was doing for fun could actually be a career.

Elinor Beltrone (E.B.), Creative Director: My parents. I grew up in a pretty artsy family. I was born in Paris, in the heart of Montmartre. My father was a fashion photographer, and my mother was a fashion stylist and fine arts painter. Most of my school vacation was spent traveling to the U.S. and being on photo shoots. Often, when I was doing my homework at the kitchen table, my dad was next to me looking at composites and casting models. From a very young age, I knew I wanted to have a creative profession. And for a very long time, I thought I would become a photographer. But then, I went to the School of Visual Arts and took an introduction to advertising class and knew that was what I wanted to do.

Mike Abadi (M.A.), Associate Creative Director: Bad advertising. The more I saw, the more it bothered me that people were actually paid for their lack of imagination. Then I found a book about DDB’s classic Volkswagen ads and realized you could get paid for doing good stuff, too.

What is your work philosophy?
D.B.: Don’t be precious with your ideas. Write as many as you can. Eventually, you’ll come up with a few keepers.

Scott Singow (S.S.), Associate Creative Director: This is, after all, a business. I put my head down and tackle the task at hand. I’m focused and not thinking about anything else. I generally work best in two hour bursts. I take a fifteen minute break, and then it’s back to work. In the business, I’m what’s known as a “grinder.” Grind away enough, and eventually you’ll come up with a solution.

Who is or was your greatest mentor?
D.B.: A writer and creative director named Joe O’Neill. He ran the great San Francisco agency Hal Riney for many years. Prior to that, he produced some famous work for BMW, Club Med, and Irish Tourism. The thing about Joe was that he didn’t have one style. He had a dozen of them. When I started working for him, I could only write in snarky headlines and TV scripts. I was only coloring with one crayon. By the time I moved on, he’d taught me how to use the whole box.

E.B.: I don’t have one great mentor. But I do have several big influences; people who touched my career, one way or another, and changed it for the better. I’ll start with Sal DeVito, who was my first boss. He led the most competitive agency I ever worked at, which was where I also met my future husband. Ari Halper and Steve Krauss, who I owe the many opportunities to work on award-winning clients and projects. Finally, my current CCO, David Bernstein, who has always trusted me to lead and let me grow into who I am today.

S.S.: My greatest mentors were the Communication Arts Ad-

vertising Annual and the One Show Annual. I studied those books religiously. I learned why those ads were in there. I learned who was doing the best work, both people and agencies. And even though I’ve been doing this for a while, I still look forward to (and get excited by) seeing great work.

Who were some of your greatest past influences?
D.B.: Besides the previously mentioned Joe O’Neill, I always wanted to write TV spots like Hal Riney and print ads like Tom McElligott and Tim Delaney.

S.S.: First, there was the great Volkswagen work from DDB, with the thinking behind them and the simplicity of how they were executed. They still inspire me. Nike, of course. Got Milk? The list goes on.

M.A.: I’m influenced as much by someone’s inner fortitude as by their outsized talent. So while I’ve been guided by the creative vision of advertising icons like Bill Bernbach and Tom McElligott, I’m also driven by their ability to fight for their ideas whatever the obstacles.

Who among your contemporaries today do you most admire?
D.B.: David Droga, Gerry Graf, David Baldwin, Jeff Goodby, and Dan Wieden.

What would be your dream assignment?
D.B.: I was lucky enough to work on BMW years ago. I’d love to work on a luxury car again.

What is it about the advertising industry that excites you most?
C.W.: What I’ve always loved about advertising is the continued learning. To work on a client, you need to really study it and know their business inside out. I’ve learned all sorts of things over the years that I never would’ve otherwise, like what it takes to become a certified management accountant.

Who has been some of your favorite people or clients you have worked with?
D.B.: Chuck Willis, the editor, Peter Holcomb, the mixer, Lex Rudge, the colorist, and Bob Shriber, the producer. There are too many directors to list, so I’ll just mention one (which is really two): the Guard brothers. I’ve shot with them in London, Los Angeles, Milan, and Warsaw. And every single time, they’ve delivered something far better than the raw storyboard I gave them. Their storytelling never hits a false note. Their film is lush. And their personalities make the whole experience a pleasure.

The Gate has five different offices in three different countries. What makes each office unique?
D.B.: While there are differences based on culture, I think what’s more important are the similarities. We have the same work ethic (everyone sweeps the floors), the same standard, and the same desire for long-lasting client relationships.

What is your greatest professional achievement?
D.B.: Years ago, I did a poster campaign for the New York Mets that ran in the subway stations. It was so popular, people kept stealing them off the walls. Eventually, the client had to do a second run at the printers to replace them. Winning awards is nice, but watching someone risk jail time to have your ad hanging in their bedroom is better.



Copywriter: David Bernstein | Art Director: Michael English | Client: State Street Global Advisors

Description: Investors like SPDR exchange trade funds because they’re more precise than mutual funds. So, our commercials always showed how hard it was to be precise. In this case, it was by making a precisely unlevel table appear level when it reached its home inside the Leaning Tower of Pisa.

Q&A: The Gate

WAS YOUR LAST INVESTMENT DESIGNED WITH THE SAME METICULOUS ATTENTION TO DETAIL?

Some design flaws are so obvious, you have to wonder how they ever passed inspection. Investments are no exception. After all, who wants to invest in a watered down version of what they expected?

Twenty years ago, State Street Global Advisors created the first exchange traded fund: the SPDR S&P 500. It offers a more precise way to buy and sell an entire index, but is traded like a stock.

Today, there are more than 120 other SPDR ETFs that cover a range of asset classes. So you can be sure you'll get just what your portfolio needs.

If you would like to wash your hands of imprecise investments, visit spdrs.com.

Precise in a world that isn't.

State Street Global Advisors; Copywriter: Mike Abadi; Art Director: Lily Kim

What is the greatest satisfaction you get from your work?
S.S.: I like solving problems, and I like challenges. I don't even mind working in a small box because the client has certain constraints. Being able to thread that needle is what excites me.
C.W.: Even after all these years, I still enjoy encountering work out in the world. Whether it's a print ad, TV spot, or even a banner ad, there's something about being able to step back and appreciate all the time and effort that went into something. It's especially satisfying to be able to hold the work in your hands or to come across it while flipping through channels.

What interests do you have outside of your work?
M.A.: My passion for vintage films and rare books has led to countless hours of intellectual and emotional bliss. I'm drawn to biographies of the weird and wonderful, the clever films of the silent-era comedians, and the treasures of New York's art galleries and museums.

How do you define success?
D.B.: Beyond getting your work in Graphis, the One Show, D&AD, and Cannes, success is doing work you're proud of; the kind of work you'd not only want to show your friends in the business, but your friends who aren't in the business.

Where do you seek inspiration?
D.B.: I like reading famous speeches. When the British evacu-

ated Dunkirk, Churchill didn't apologize for the defeat or fall back on some hackneyed platitudes. He said, "We shall defend our island, whatever the cost may be. We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender." Pretty inspiring words, even if you're not fighting for your life.
S.S.: Books, movies, music, popular culture, the Saturday Farmer's Market in Union Square, walking laps around Madison Square Park, and secretly listening into conversations while riding the subway. There's also sitting on my couch with a cup of coffee and saying to myself, "How in the hell am I going to solve this one?"
M.A.: A conversation, a sentence, a photo, or a lyric. Sometimes inspiration seeks me. More than once, a particularly vivid dream has triggered the left side of my brain.

What would you change if you had to do it all over again?
S.S.: I would have saved more for retirement.

Where do you see yourself in the future?
D.B.: In the future, I see myself reading this feature in Graphis and wondering why I didn't give you smarter answers.

The Gate www.thegateworldwide.com

WHAT CAN YOU LEARN ABOUT INVESTMENTS FROM A SPACE SUIT?
Imagine the vision it took to build a suit fit for the rigors of space. FS Investments approaches investing with a similar devotion to thoughtful design. We go beyond traditional thinking, seeking to provide you access to alternative sources of income and growth you may need for the challenges ahead. Explore our philosophy at fsinvestments.com. And see how the right investments can take your portfolio to places it's never been before.

SMART NEVER SETTLES.™

INVESTMENTS®

WHAT CAN AN ELECTRIC GUITAR TEACH YOU ABOUT PORTFOLIO DESIGN?
To craft a guitar good enough to be chosen by the world's finest musicians, every detail had to be considered. FS Investments approaches investing with a similar devotion to thoughtful design. We go beyond traditional thinking, seeking to provide you access to alternative sources of income and growth you may need for the challenges ahead. Explore our philosophy at fsinvestments.com. And see how the right investments can fine-tune your portfolio.

SMART NEVER SETTLES.™

INVESTMENTS®

FS Investments; Copywriters: Mike Abadi and Jeff Lang; Art Directors: Charlie Williamson and David Fox

IT'S HARD TO BE A MORNING PERSON IF YOU HAVEN'T SLEPT ALL NIGHT.

The average adult needs seven hours of sleep a night. And if you don't get it, you're going to be in a below-average mood. The DUX Bed can help. We have four times as many springs as an ordinary mattress. Which not only helps you sleep better, it helps you sleep longer. An hour longer, according to independent research. For details, visit Duxiana.com and start waking up on the right side of the bed.

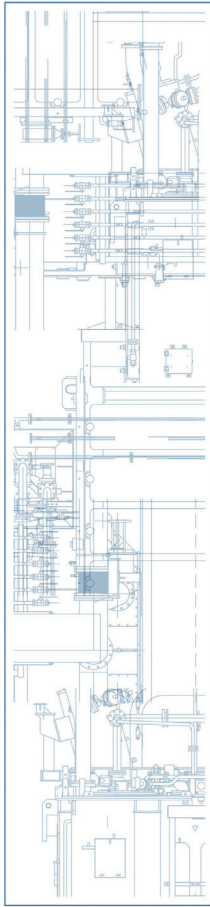
DUXIANA
IT'S TIME TO REPLACE YOUR MATTRESS.

ARE YOU SLEEPING LESS BECAUSE YOU'VE GOTTEN OLDER? OR BECAUSE YOUR MATTRESS HAS?

An ordinary mattress lasts about seven years. So if yours is over ten years old, it's probably on its deathbed. Why not replace it with a DUX Bed? We have four times as many springs as a normal mattress. Which not only helps you sleep better, it helps you sleep longer. An hour longer, according to independent research. Visit Duxiana.com for the store nearest you and put your sleeping problems to bed.

DUXIANA
IT'S TIME TO REPLACE YOUR MATTRESS.

Duxiana; Copywriter: David Bernstein; Art Director: Alex Olmsted

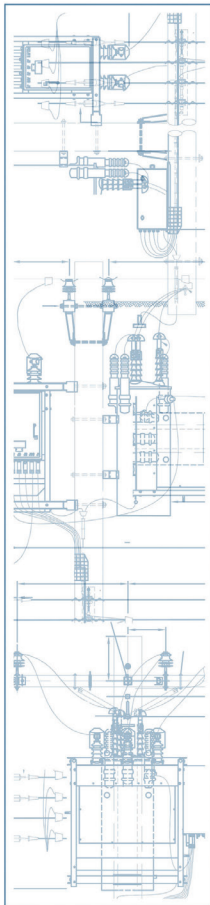


QUARTERS DON'T MAKE YOUR WASHING MACHINE WORK. ELECTRICITY DOES.

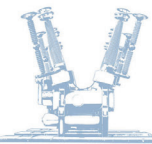


It's easy to forget how important electricity is to our daily lives. But rest assured, Con Edison never does. Of course, all that reliability doesn't come cheap. So we offer more than 100 money-saving tips on our website. Like washing your clothes with cold water and not over-drying them. After all, doing the laundry shouldn't clean out your wallet. For more tips, visit conEd.com and follow us on Facebook or Twitter.

conEdison
EVERYTHING MATTERS



ARE LANDMARKS ANY MORE IMPORTANT THAN NIGHTLIGHTS?



At Con Edison, we know everything that depends on power matters to someone. So everything matters to us. That's why we're spending more than \$1 billion on storm-protection improvements: from higher flood barriers to submersible electrical equipment. Of course, if you ever do experience a problem with your power, please report it at conEd.com or by calling 1-800-75-CONED. And follow us on Facebook or Twitter. Rain or shine, we want everything to work. Or there are going to be a lot of cranky people in the morning.

conEdison
EVERYTHING MATTERS

Page 7: Con Edison; Copywriter: David Bernstein; Art Directors: Alex Olmsted and Patrick Sutherland