

By translating the agency's concept into technical and production terms for the film or tape producer, B&K usually achieves lower bids for clients.

To prove the point, Kogan suggested the agency pitch any two film production houses in N. Y., and Kogan pitch two others with similar price structure. The client got bids averaging \$16,000, Kogan, bids averaging \$13,500 which included B&K's production-supervision fees.

As to the future of Babcock & Kogan, "it depends largely on educating small agencies without proper tv departments that there is a need for high-grade, professional approach, to every commercial today." Continuing the point, Kogan said, "Madison Avenue is everywhere today. There aren't any small markets anymore. An advertiser can't have a commercial less than the best, because he is competing with commercials of multi-million dollar companies. using spot."

It is also B&K's contention that many agencies, large and small, don't have the budget to maintain sufficient high-priced, experienced personnel on its staff on a year-round basis, and outfits such as B&K offer this type of talent on a per-job basis.

An example of this is one of B&K's current jobs for Grant Advertising, a New York agency with a full-time tv department. Robert C. Mack, Grant's

vice president in charge of radio/tv, hired Babcock and Kogan to supervise production of the Auto-Lite commercials on Dave Garroway's *Today* shows and 10 November special. "This enabled Mack to keep important agency personnel on other Auto-Lite assignments and gave him (Mack) added experienced producers. To quote Mack: "B&K has worked very closely with my own tv department, so that control always remained within the agency."

Although there is no direct affiliation, B&K works closely with Nye-Davis on the West Coast. For instance, both firms do work for George Hartman Co., agency for Hartz Mountain products, heavy daytime tv advertiser.

In wooing new business, B&K stresses that "our constant activity in N. Y. puts us in a good position to save your client considerable money—from securing lower bids to making various savings during production." It also adds that "service by professionals on a per-job basis is the answer to high cost of maintaining experienced television specialists and year-round representation in N. Y."

Creative House, headed up in Chicago by Jack Baxter, is also closely allied with tv and is involved with creating campaigns for all media, but 60% of this is in tv. For tv clients,

Baxter provides a complete campaign concept plus storyboard. He charges \$600 per storyboard. The fee includes production supervision, if the shooting is done in Chicago.

Baxter's work comes to him chiefly through advertising agencies, mainly falling into one of the following categories:

- Agencies that don't have complete tv creative facilities.
- Agencies that need creative help during peak work load times.
- Agencies that feel a definite need for an outside, objective approach on a client creative problem.
- Agencies with special client assignments, such as image-building projects, and the like, but no time for the quiet contemplation required for the creation of such a project.

Baxter recently has done tv campaigns for Texise Chemical, Mars Candy, Vic Tanny Gyms, Hollywood Bread, and Storz Beer.

Baxter believes his work at Creative House is more personally satisfying as an outlet for his particular talents, than within the framework of an agency. "In an agency a creative person must declare himself either as a writer, an artist, a producer, a photographer, or what have you," he says. "But in an operation like Creative House we can work faster and more efficiently without hav-

VERSATILE adman Jack Baxter, head of Creative House, or 'the house that Jack built,' specializes in storyboards and copy lines



FEATURE merchandising field worker Kathleen Ford checks product arrangement on grocer's shelf for foods sponsored on WGN-TV

