



Lucky Tiger radio commercials are ad libbed by talent
*Discussing account are (l. to r.) Winston Turnbow, tv-radio writer;
 Gerald Freeman, associate a.e.; Jack Dow, v.p.-a.e.; Trantow*



Art Director-V.P.
*Floyd Wilson (left) turns
 to talk with Julian K.
 Billings, creative visual
 coordinator, while Trantow
 looks at tv storyboard*

Storz beer sales
*jumped from 130,000
 to 400,000 barrels since
 B&J got account.
 Randall Packard, v.p.
 and a.e., explains details
 to Trantow*



BOZELL & JACOBS:

Omaha agency has 'team' for each account instead of departmentalization. It says advertising, merchandising, public relations go together

Like a farm boy, Bozell & Jacobs grew up in the country and then went into the big city.

"That's the principal way in which we're different from other agencies," Frank Miller, executive vice president and general manager of Bozell & Jacobs, paused for a moment and glanced out his office window overlooking 17th Street in downtown Omaha.

"As you know," Miller continued, "most of the big agencies get their start in big cities and gravitate toward smaller centers.

"But since we grew up in the country before moving into the cities, we believe we have a better grasp of selling."

B&J's home office is in almost the geographical center of the United States, in the middle of "America's Heartland." The agency has grown from one desk (rent free and provided by its first client) to an organization with 12 offices and more than \$13.3 million in billings.

Miller was giving me a little background on the agency before I made a first-hand tour of its offices, spread over several floors of the Electric Build-

ing (a rather appropriate address, since the agency got its start and early reputation handling electric utility accounts). He had just begun to explain some of the characteristics of the agency when his phone rang.

"It's Morris Jacobs," he said. "He's free for a few minutes. You'd better see him now since he's going out of town in a few hours."

Biggest phone user: Social service is Morris Jacobs' hobby. He's one of the best known men in Omaha—so well known, in fact, that a letter with only his picture and "Omaha, Neb." on it was delivered to him.

Jacobs' office is big and handsomely furnished but it's not ostentatious. His big desk was absolutely clear except for one or two letters.

"This agency," Jacobs' told me, "is a natural evolution of ambitious persons. Leo Bozell and I just happened to be living in Omaha when we opened up the agency."

In view of the agency's present size. I asked him why the agency didn't move its home office to New York.

"Financially," he replied. "from the

standpoint of making money, we should have moved to New York years ago. But if we had, we might have lost our grass roots relationships.

"Besides, with the communications of today, there's no more reason for me to sit on Madison Avenue than on the corner of 17th and Harvey here in Omaha. Take telephones alone," he said. "We're the biggest user of phones in Omaha."

An agency can have its offices almost anywhere today, Jacobs believes.

"There's one doctrine we religiously follow," Jacobs noted. "It's completion. You can't leave stuff on your desk undone. We make it a rule around here to clear correspondence on the day it's received.

"There's another thing about agency business I want to mention," he said. "You know, there's a lot of mysticism built up about some very normal parts of agency procedure.

"For instance, some people call going to the files to get old correspondence 'research.' We call it going to the files.

"Certainly there's a need for research, but there's too much mysticism. The same with media buying. Media men can be prejudiced, can be overbalanced. One man can't make the right decisions all the time. That's why we use the plans board system re-

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