TELEVISION TECHNIQUES FOR CONSUMER EDUCATION

M. O. CULLEN
NATIONAL LIVE STOCK AND MEAT BOARD

Fellows, we are going to make this like a woman's skirt. Long enough to cover the subject and we hope short enough to be interesting. I should like to ask you a very personal question with your permission. How many of you have conducted a TV program since the reciprocal meat conference last year? I want to get a count. It looks like about possibly 30 per cent. About one-third of them. How many of you have conducted more than one program? How many of you have conducted a half dozen programs on TV? I see that Larry Kunkle has. I think two or three others have.

Last year Dick Cech said that television -- TV -- is the terrific vitalizer. It is also the mammoth multiplier of merchandising methods, the point that Buck Farwell brought out just a few minutes ago about multiplying your efforts on TV. This past year the four men in the Merchandising Department have done the work of 200 men. I think we can prove that to you. These men put on a total of 196 television programs that went out over 152 stations in 137 cities. When we count the number of TV homes in the area covered by each of those programs, it means, for instance, that if here in Chicago they put on one program, there are about a million and a half TV sets. If they put on eight programs here in Chicago this past year it means 12 million TV sets. Well, 196 programs figure out 117,000,000 TV homes if they were all tuned in. Of course, they were not. I think you can safely say that 5 per cent of the sets would be tuned in, and 5 per cent of that 117,000,000 means well over 5,500,000 TV sets. People in the TV industry tell us that you can safely count 2 persons per set. So that is over 11,000,000. An audience of over 11,000,000 for the four men of the department.

Now when you figure on this basis: Suppose these men put on a live demonstration for about a hundred homemakers in the morning, and in the afternoon they put on another program for about a hundred. That is 200 a day for five days a week, which would be 1,000 a week. For 50 weeks of the year it would be 50,000 persons. It would take 200 men on that basis to talk to 10,000,000 people. I think that gives you a pretty good idea of the tremendous audiences that can be reached through TV.

Before I continue with this program I want to pass on the regards of Mr. Pollock. Just before I left the office he said, "This is the first year that I have missed the Reciprocal Meat Conference. You tell those fellows over there that I am thinking about them." He has such a tight schedule he just could not make it over here this morning to welcome you and he sent Mr. Neumann over in his stead. He has been tied up with the Chairman of the Board on this increased program for finances for the National Live Stock and Meat Board, but he wanted to be remembered.

I want to introduce to you the other men of the Department before I tell you about the program. You met Augie Ring last year, and he will be up here on the program in just a minute. But I want you to meet two other men.

Here is Frank Luzny who joined the Board's staff on October 18 of last year, out of the American Royal. Frank is from Washington State College. You will remember that last year I put in a plea to you men to tell us about any men you thought might be prospective employees for the National Live Stock and Meat Board. Tom Meyer told Frank Luzny. Frank contacted us and came with us last October from Washington State College.

Andy Ruf ought to be here some place. There he is back there. Andy is from the University of Missouri. I don't know whether you talked to Brady. Who did you say you talked to?

MR. RUF: Mr. Naumann and Dr. Brady.

MR. CULLEN: Anyhow we are happy to have you here. Andy joined the Board's staff on January 1 of this year.

Now to go on with the program, last year our subject was "What to Present in an Educational Meat TV Program." We covered such points as subject-matter, length of program, visual aids, the equipment needed, selling the program, presenting the TV program, need for rehearsals, and things like that. Also technics in presenting a program.

This year our subject is "Television Technics for Consumer Education." Well, of course, you cannot do very much with these television technics until you have sold the program.

I think you might be interested in knowing that since the first of the year we have made up -- well, along in December -- a schedule of 68 tentative cities where we thought we might put on TV programs. We selected the dates that we wanted to go into the cities, whether it was Monday or Tuesday or Thursday or Friday, leaving Wednesday open to get from one city to the next.

The next move then was to telephone the TV stations to line up the schedules. We ended up by going to all but one city that we had tentatively scheduled. We didn't necessarily get on the first station that we called. We may have had to go to the other station, but there is only one city we missed. That is Macon, Georgia. I talked to the program director and he said that he did not think they could use the program and later on I talked to the manager of the station and he said they wanted it. I don't know what the mix-up was. Anyhow I received a letter saying they could not use the program, so we went over to Charleston, West Virginia, instead, and the next day I received another letter saying that they wanted the program. Anyway, we passed up Macon.

But we found out some things. The first things that these stations want to know is, "Is there any advertising?" In other words, they are looking for educational programs. That is where you men have a wonderful opportunity. If you will just mention that you are from a state college, they know there is no advertising and you are in.

They want to know how long the program is. When we first went out to do this work we didn't set a specific time. We left that up to the station and we ended up by getting an average of eight to ten minutes on a station. This year we made up our minds that we wanted a 30-minute program. Last year we sold four thirty-minute programs in each city. This year we decided to go

into two cities a week and that we wanted 30 minutes on the station -- two thirty-minute programs. Actually, we knew that we would not get 30-minute programs because that is the length of the programs and we knew that we would end up with 25 or 26 minutes. We actually ended up with an average of 27½ minutes. The fact was that some of the programs were 45 minutes and an hour and the girls gave us the extra time whenever they could.

But one of the things they want to know is how long is the program and that is something that you need to know before you go to the station.

Then they want to know how it will fit into the cooking school programs. That is one thing about a meat demonstration. You can take one cut of meat and with maybe a two, three, four or five-minute demonstration sandwich it in between the commercials that are normally given by stations. If you are a guest of a home economist she may have three, four or five commercials and she can sandwich her commercials in between your demonstrations. It works out swell from that standpoint.

Some of us say, "We don't have a cooking school. How else can we use the show?"

About 85 per cent of the stations have cooking schools. Maybe 90 per cent. Perhaps there is a farm service program or some other type of program. It does not make very much difference what program it is, there is a human interest in these meat cutting demonstrations.

The viewers during the day are mostly women; that is, at the hours we reach them anyhow. Women are tremendously interested in the subject of meat.

What props are needed? Well, the fact is you can go in and put on a demonstration with practically no props. All you have to ask them for is a table. The chances are you will take in material of some sort, oil cloth or something to cover the table. We have a plywood board that we carry around with us. It is about a half-inch plywood board, probably 28 to 30 inches long and about 18 to 20 inches wide. It is a nice size board to cut on. Put a damp cloth underneath to keep the board from sliding around and you are in business. You bring your own knives, etc. So there are practically no props. Of course, if they have a regular kitchen set, as 85 per cent of them do, it makes a good background.

Who furnishes the meat? Well, we have been fortunate in selling retailers on the idea of furnishing meat for the program. We will go in and talk to a retailer and explain, "We are going to put a couple of demonstrations on Polly Crowley's cooking school program. We know that your customers are tuned in on her show, and there is a lot of interest in meat demonstrations. It costs a lot of money to put on TV demonstrations. How would you like to participate in the demonstration by furnishing the meat and making a display of the cuts in your shop? You can let your customers know that you are displaying the cuts made by the National Live Stock and Meat Board on the TV program."

It is just as easy as that. We could go out and spend a lot of money for cuts, but we find that the retailers are anxious to furnish them. We never mention the name of the retailer. It is up to him to do his own advertising when he gets the cuts.

"Have you any promotion material?" is another question. We have five announcements that we send to the station, and they use them the week before we arrive in town. Some times they use these announcements as many as ten times. We also send in either a mat print or a glossy picture of the specialist that she can show on a slide, and in addition we send in a news story on either a mat or glossy that she can talk about.

Incidentally, we have not had too much support from newspapers because there seems to be a certain amount of rivalry between newspapers and TV stations. Some times the TV station and the newspaper are owned by the same interest and the paper will use the same publicity but often they will not, and nothing appears in the papers unless the station does a good job of plugging the program in advance.

"Do the men know their subject? Are they familiar with the subject of meat?" Of course, they are and that is taken care of.

I won't take any more time because I feel that we can accomplish more for you men with some actual demonstrations.

These boards we have found are very practical for putting on programs of this kind. The camera is out there in front. You are able to tip the cut up so that the camera can get a good view of it. You explain that here is a cut of meat which weighs probably in the neighborhood of five or six pounds. It is undoubtedly a little large for a family of four people, and you are presenting here today an idea for making from this cut of meat two meals for a family of four. Here is one meal, a boneless roast from the thick, meaty section of the cut. Next it is a comparatively easy matter to remove the round bone and the rib bones to be used for stock. The balance of the piece of meat can be fashioned into shape, and here are the two meals for a family of four people. Actually with a piece of meat this size a family might get two roasts from this cut.

That gives you a brief idea of the type of program the men are putting on.

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MR. CULLEN: Now I should like to get your slant on the demonstration that I have just given. What was wrong with that demonstration on television?

MR. KASTELIC: Too much motion.

MR. CULLEN: All right, there was too much motion. Too fast. What else?

MEMBER: Names of cuts.

MR. CULLEN: I did not name the cuts, did I?

MEMBER: What is the weight?

MR. CULLEN: I mentioned the weight was about five or six pounds.

MEMBER: What is the waste?

MR. CULLEN: Do you mean I didn't make reference to the waste?

MEMBER: That is right. Go ahead. How much waste?

MR. CULLEN: That is gratifying to me. It is what I wanted you fellows to say and I didn't know whether or not you would.

In other words, I referred to this cut first as a chuck roast. It is a potroast. So I should have said a potroast. I should have said something about what a potroast is and how it should be cooked. I did move too fast. With this cut of meat for a TV program you have to make the cut slowly and deliberately and you need to put the cuts back together again.

Perhaps I can better illustrate that with the blade cut. Here are some things that should have been done that I didn't do. Let's start all over again. Here is a blade chuck potroast. This comes from the shoulder section of a side of beef. The identifying characteristics of this cut are this chine bone down here and the backbone, also the feather bone that runs along here. But this whole part is the backbone and also this rib bone down here. The blade bone is also characteristic of this cut from the blade section of the chuck. There are two kinds of potroasts from the chuck. In this cut the blade bone is the name identifying the cut. This cut is a beautiful piece of beef for a potroast.

However, it will weigh in the neighborhood of five or six pounds. It is too large we will say for a family of three or four people. It does offer possibilities, however, for being converted into possibly two, maybe three, meals for a family of four or five. And this is something that you can do in your own home. There are some natural seams that you can follow in making this cut. For the first section that I have made I have cut down through here and separated the blade section from this eye muscle and the eye part of the chuck. I have cut out around and separated this entire piece.

You have the opportunity of watching the monitor and seeing whether he is picking this up on the screen or not.

This piece of meat as it is can be cooked with the bone in, but if you want a cut of beef that will be a little easier to carve, then you may wish to remove the blade bone. The retailer can do this for you or you can do it yourself in your kitchen. Here is the blade bone that will be taken out. This cut makes carving a little difficult, although, frankly, if you have braised this piece of meat and you have cooked it with moist heat -- you have browned this piece of meat and cooked it slowly -- then this piece can be lifted out. If you want to take the bone out in advance, then the meat can be rolled up into this shape and you can either fasten it with a wooden skewer or you can tie it together with a string. The chances are you will use a string, or maybe you have a metal skewer that you can use for this purpose.

Here is a boneless potroast from the outside section of the blade chuck.

Then we come to the inside chuck muscle. There is enough meat here probably for two meals for a family of four. Here again is something that you can do at home by running the knife around the backbone. Again there is nothing mysterious about this, and it is possible that you will be able to save some money by buying a larger cut of meat in this manner.

Notice how this backbone, the rib bone, and this chine and backbone section have been removed from the meat. These bones along with the blade bone could be put in a stock pot covered with liquid, and simmered. It is excellent for soup stock for one meal.

Then the boneless meat -- well, it is a good idea first to remove this backstrap, this piece of cartilage that runs along the fat. No amount of cooking is going to make that tender, so it is a good idea to remove it. That leaves this section which can be used as a potroast, but you might like to separate it into a cut of this nature and use it as a Swiss steak. It is the choice part of the blade chuck. It is a continuation of the muscle that runs along the back. It is also possible that you might wish to make this into a thinner cut of meat in this manner. If you want to cook it as a Swiss steak you can still cook it that way. You will have enough meat here for about four servings because those cuts are cut thick.

That leaves this boneless piece over here, again another piece for a small potroast, or you can cut it up into smaller pieces for boneless stew and this would be enough meat. In other words, you can get by with less meat if it is made into a stew than if you are using it for a potroast. But here is a section that could be made into boneless stew.

So you have three meals for a family of four from this original chuck potroast that you thought was a little too large for one meal.

The camera is over there ready to go, and it can run along and get the Swiss steak, the boneless stew, the boneless potroast, and the bones over here for stock. If I had had more time to put the cuts back together again and to take them apart it would have made an even more effective presentation.

I think we might use a porterhouse steak here as another example of a possibility for a short TV presentation. Of course, we realize that the porterhouse steak is one of the most popular cuts in the carcass. It represents only about 6 or 7 per cent of the weight of a side of beef. There are 35 to 40 pounds of porterhouse steak in a thousand-pound steer, and there is a lot of competition for this cut. The hotels and restaurants want the short loins and the consumers want the short loins. They want this cut.

This is the porterhouse steak but often people refer to it as T-bone steak, and it is known as a T-bone steak, of course, because of the shape of this T-bone.

Let's take the muscles apart and see of what the steak is actually made up. We can separate the various component parts that we have here and put them back on the board in their original position. Here is that same porterhouse steak with the flank or tail section out here being the least tender part of the porterhouse steak. Then here is the filet mignon, the tenderloin that you see served as the filet mignon in hotels and restaurants.

Here is the T-bone. Actually it is half of the backbone, but it makes a shape that looks like a T and that is the basis for the name of this cut.

Here is the muscle on top and it is known by several names. If you ask for or order a sirloin steak in a restaurant or hotel, it is usually this particular muscle that is served to you, this top part of the porterhouse or T-bone steak. This cut is also known as the New York cut. It is also frequently called the Kansas City steak. It is also known as a top loin steak.

In other words, like the top of the round this cut is placed on the block in this manner normally when the retailer cuts it and so this muscle is on top of this section and it is referred to as the top loin steak. Actually it is a part of, a cross-section, of the loin strip. In other words, in cutting a beef loin if you want to go this far, you start with the short loin. You remove the top loin, and you cut out part of the chine bone and you have a strip loin, and when you take out all of the bone and cut out part of the flank you have a loin strip. It formerly was called a sirloin strip.

We are getting too technical for a TV program. We are going too far, but I think at least we can take the steak apart and refer to the various cuts. That is the tenderloin, the top loin and flank or tail part of the steak.

So much for that. That is all the time we are going to take on beef.

We have a few ideas on pork and on lamb, and my assistant, Augie Ring, whom you met last year, is the specialist on TV. He tells me that he is right in the neighborhood of his two hundredth TV program, that he has really been working on this for several years. So we will turn this program over to Augie Ring now.

MR. RING: Thank you, Mr. Cullen.

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