

... about the  
**CHESTERFIELD**  
**RADIO PROGRAM**



NINO MARTINI



LILY PONS



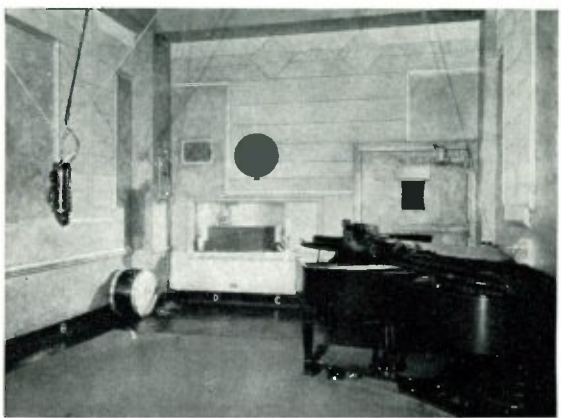
ANDRE  
KOSTELANETZ

LIGGETT & MYERS TOBACCO CO.

**1** The program is performed . . . in a sound-proof studio or broadcasting theatre

Most radio programs come to you from studios, which are made of special materials so as to be sound-proof and air-tight; right outside the door of a closed studio you cannot hear a single instrument even when a full band is playing inside.

Studios are of different sizes and shapes, to suit different kinds of programs. The demand for tickets for certain programs is so great, however, that regular theatres have been made over for broadcasting.



*A Columbia studio in New York. Notice the microphone hanging in left foreground.*

Hearing the Chesterfield program, for instance, is like going to a big Broadway show. The singers, Lily Pons and Nino Martini, are popular not only among radio fans but with New York's music-loving and opera-going public, as well as with movie audiences. So although the Columbia Playhouse, where Chesterfield programs are staged, is large enough to seat nearly twelve hundred people, the last arrivals before the doors close may find "standing room only."



*Audience listening to Chesterfield program in the Columbia Playhouse in New York.*

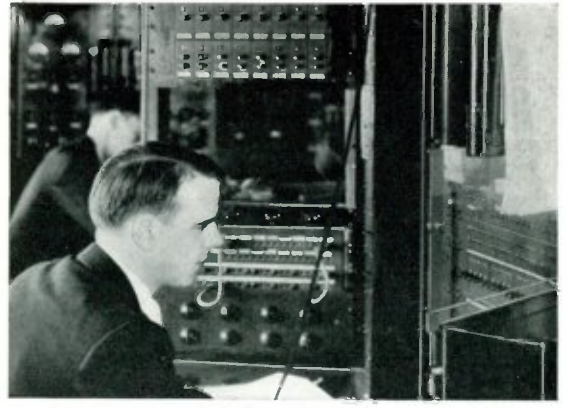
**2** The sound waves enter "mikes," come out as electric waves, and go by wire to the Studio Control Room

The singers or announcers or actors, as they perform, stand near microphones—and other microphones pick up the music from the orchestra. In the theatre the "mikes"—three or four of them—are set on the stage where needed, each being connected by wire with the Control Room; and another is hung out over the audience.



*Glass-enclosed Studio Control Room, with engineer at the dials watching performers and regulating volume.*

Microphones, as you know, are something like the mouthpiece part of your telephone, but are extremely sensitive; every sound is picked up and instantly changed to electric impulses or "waves." The studio engineer can regulate the amount of sound you hear—can turn a whisper into a roar like Niagara. Some of the "sound effects" used in radio programs are very ingenious, too.



*Section of switch-board in the Master Control Room—the heart of a national network.*

Before "going on the air," all programs are rehearsed and clocked, both to give you a smoother performance and to be sure the different numbers or features take just the scheduled time.



**3** ... where they are blended for volume—made softer or louder. Then to the Master Control Room

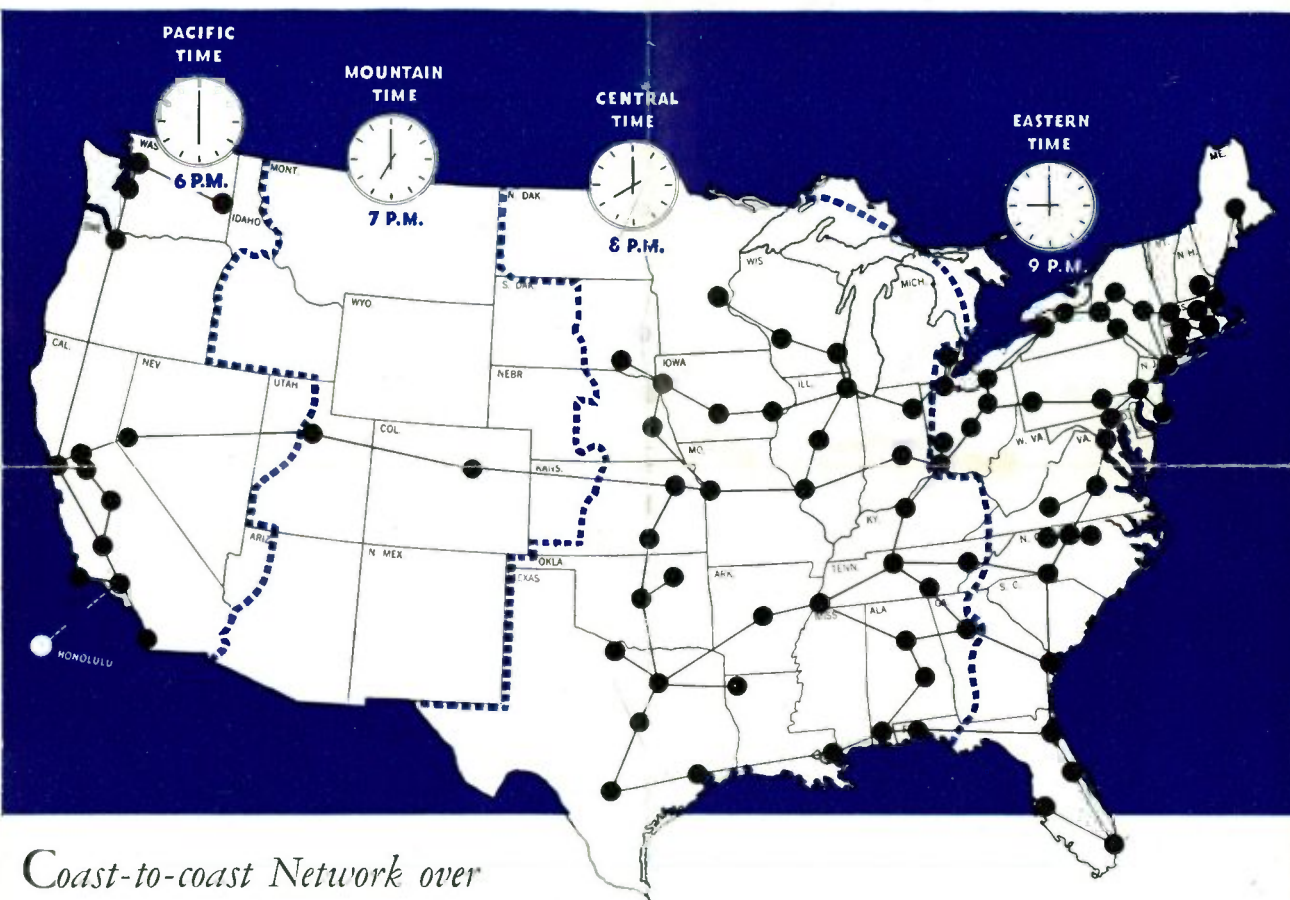
In the Studio Control Room (or in the glass-enclosed box in the theatre) engineers "mix" the sounds which come through the different microphones. They can hear the program, through speakers, exactly as it is being heard that very second in millions of homes; and can signal the conductor or artist if necessary, for more volume or less.

Each studio or theatre control room is directly connected by wire with the Master Control Room, where each program is instantly received as produced.

**4** ... where they are routed out on schedule, through a maze of wires, to stations all across the country

The Master Control Room is connected with every studio and every station of the network—thousands and thousands of miles of wire. Each program is "amplified" (made stronger) here, and sent out on split-second timing to just the right stations at the right time.

The map below shows the network of stations which regularly receive the Chesterfield program, and the time zones in which each is located. You probably will hear it from the station nearest you.



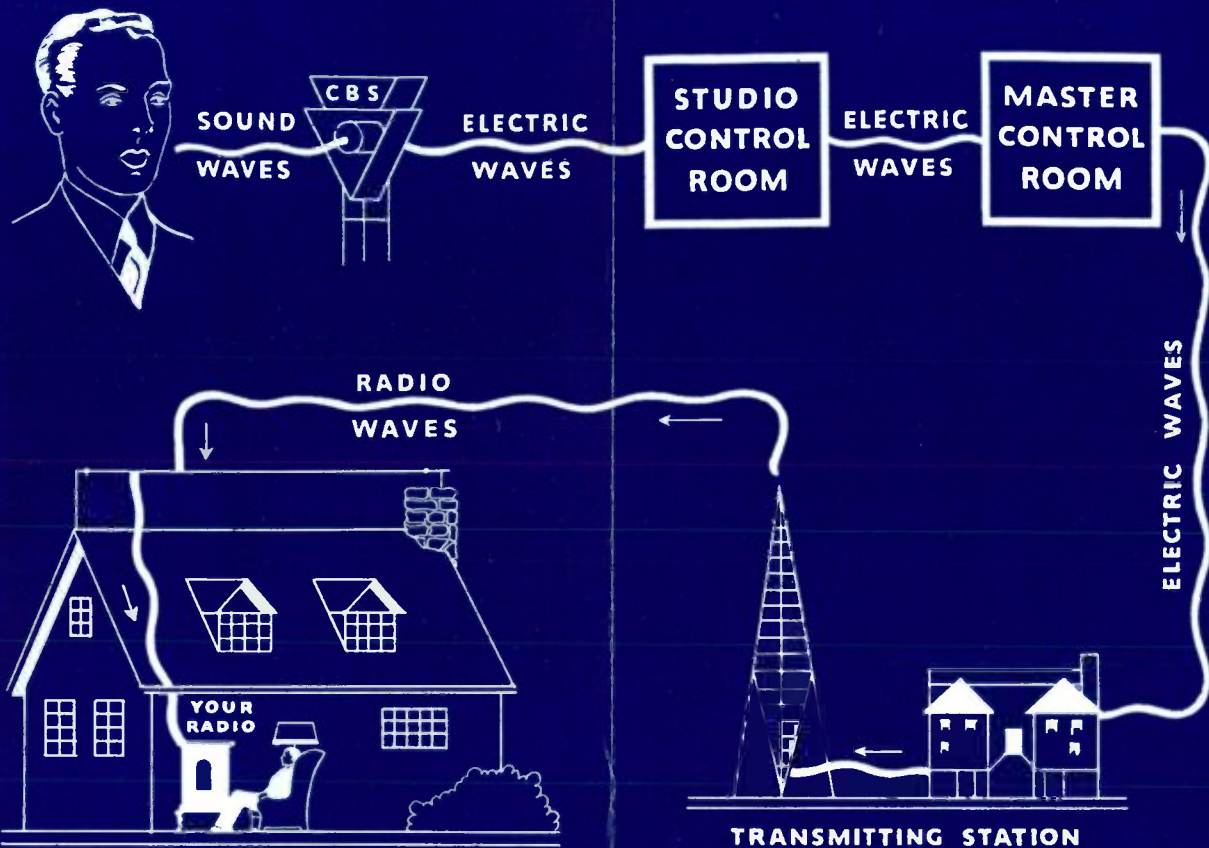
*Coast-to-coast Network over which Chesterfield Broadcasts*

ALA.	BIRMINGHAM MOBILE MONTGOMERY	WBRG WALA WSFA	HAWAII HONOLULU	KGMB	MICH.	DETROIT	WJR	OKLA.	OKLAHOMA CITY TULSA	KOMA KTUL
ARK.	LITTLE ROCK	KLRA	ILL. CHICAGO PEORIA	WBBM WMBD	MINN.	MINNEAPOLIS	WCCO	ORE.	PORTLAND	KOIN
CAL.	BAKERSFIELD FRESNO LOS ANGELES SACRAMENTO SAN DIEGO SAN FRANCISCO SANTA BARBARA STOCKTON	KERN KMJ KFBK KGB KFCR KDB KWG	IND. FORT WAYNE INDIANAPOLIS	WOWO WFBM	MO.	KANSAS CITY ST. LOUIS	KMBC KMOX	PA.	HARRISBURG PHILADELPHIA PITTSBURGH	WHP WCAU WJAS
COLO.	DENVER	KLZ	IA. DAVENPORT DES MOINES SIOUX CITY	WOC KRNT KSCJ	NEB.	LINCOLN	KFAB	R. I.	PROVIDENCE	WEAN
CONN.	BRIDGEPORT HARTFORD	WICC WDRG	KANS. TOPEKA WICHITA	WIBW KFH	NEV.	RENO	KOH	S. D.	YANKTON	WNAX
D. C.	WASHINGTON	WJSV	KY. LOUISVILLE	WHAS	N. H.	MANCHESTER	WFEA	TENN.	CHATTANOOGA KNOXVILLE MEMPHIS NASHVILLE	WDOD WNOX WREC WLAC
FLA.	JACKSONVILLE MIAMI ORLANDO PENSACOLA TAMPA	WMBR WQAM WDBO WCOA WDAE	LA. NEW ORLEANS NEW ORLEANS SHREVEPORT	WDSU* WWL† KWKH	N. J.	ATLANTIC CITY	WPG	TEX.	DALLAS HOUSTON SAN ANTONIO WACO WICHITA FALLS	KRLD KTRH K TSA WACO KGKO
GA.	ATLANTA SAVANNAH	WGST WTOG	ME. BANGOR	WLBZ	N. Y.	ALBANY BINGHAMTON BUFFALO NEW YORK ROCHESTER SYRACUSE UTICA	WOKO WBF WKBW WABC WHEC WFBL WIBX	UTAH	SALT LAKE CITY	DSLH
			MD. BALTIMORE	WCAO	N. C.	CHARLOTTE DURHAM GREENSBORO WINSTON SALEM	WBT WDNC WBIG WSJS	VA.	RICHMOND ROANOKE	WMBG WDBJ
			MASS. BOSTON SPRINGFIELD WORCESTER	WNAC WMAS WORC	OHIO	AKRON CINCINNATI CLEVELAND COLUMBUS DAYTON TOLEDO	WADC WKRC WHK WBNS WSMK WSPD	WASH.	TACOMA SEATTLE SPOKANE	KVI KOL KFPY
								WIS.	LACROSSE MILWAUKEE	WKBB WISN

\*Until Nov. 1st

†Starting Nov. 1st

# How the Chesterfield Program comes to your home from the stage of a New York theatre

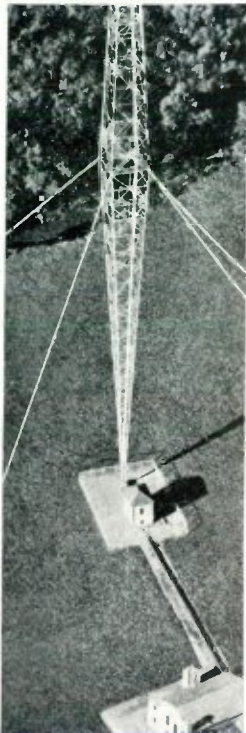


TRANSMITTING STATION

**5** Each broadcasting station changes electrical waves to radio waves, and broadcasts them out into space

The power of the waves received from control rooms is greatly magnified (ten million times at the Wayne transmitter!), changed through huge vacuum tubes to "radio frequency energy," and sent out through the air by the antenna or mast. And now the program is truly "on the air."

*625-foot transmitter tower  
of Station WABC at  
Wayne, N. J.*



**6** Your home aerial picks up the waves, and your radio set changes them back into sound waves

By twisting your dial, you "tune in" your program and "tune out" all waves of different frequencies.

In your set, tiny radio waves pass through amplifier and detector, the "carrier waves" are sifted out, and the electrical waves are turned into sound waves — the only kind our ears can hear.

And if your antenna or aerial is in good condition, and your tubes likewise, you'll hear every note of music, every word, exactly as it is played or sung or spoken.

From perhaps thousands of miles away, you can hear the Chesterfield program produced on the stage of a sound-proof New York theatre.



**7** ... which you hear as the voice of Lily Pons or Nino Martini or the music of Kostelanetz's Orchestra

**8** And all this happens so fast that even 3000 miles away, you're hearing the program before it reaches the rear seats of the theatre!



It's a fact. Sound waves travel about 12 miles a minute . . . electrical waves more than 11 *million* miles a minute. Even at the South Pole, or down in Mammoth Cave, you'd hear the program by radio quicker than some one a hundred feet away from the stage!

\* \* \*

If you're coming to New York, ask one of our representatives about tickets; we think you would enjoy seeing and hearing our artists in person. But if not, just tune in, some Wednesday or Saturday evening; and as you sit comfortably at home, think of all the men and equipment and marvels of science that bring about this modern miracle.

Try it . . . and try Chesterfield Cigarettes too. We believe you'll enjoy both.



*Outstanding*

*for* MILDNESS  
*for* BETTER TASTE