



Outstanding

for MILDNESS
for BETTER TASTE

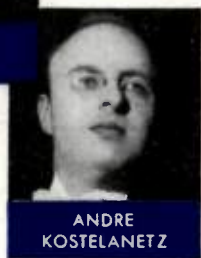
... about the
**CHESTERFIELD
RADIO PROGRAM**



NINO MARTINI



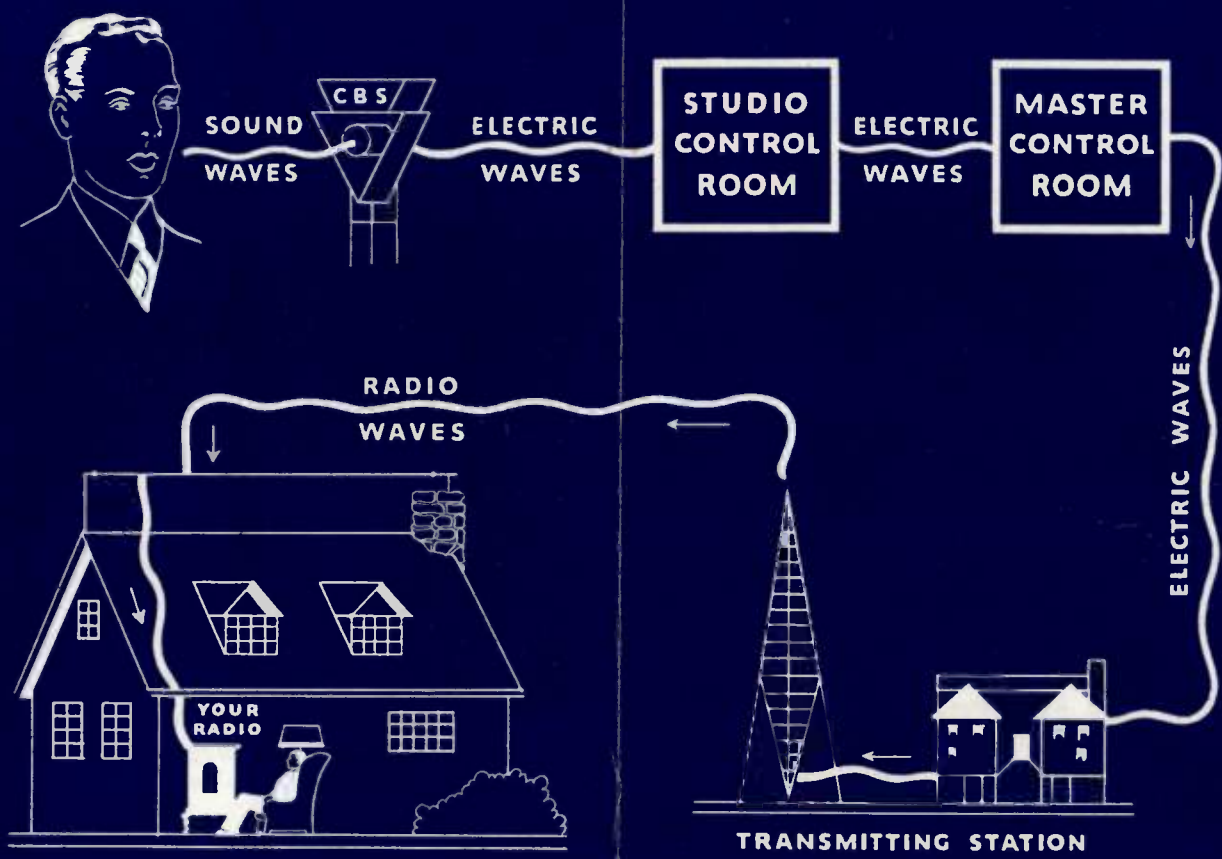
LILY PONS



ANDRE
KOSTELANETZ

LIGGETT & MYERS TOBACCO CO.

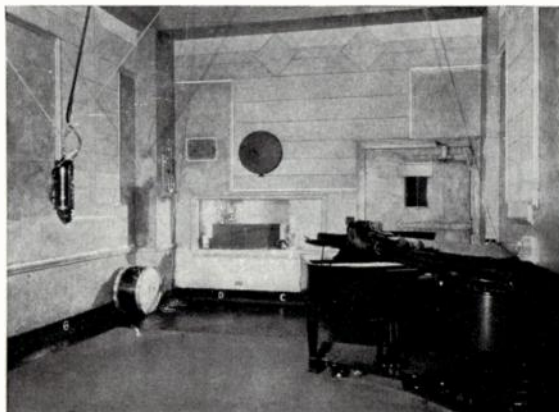
How the Chesterfield Program comes to
your home from the stage of a New York theatre



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.

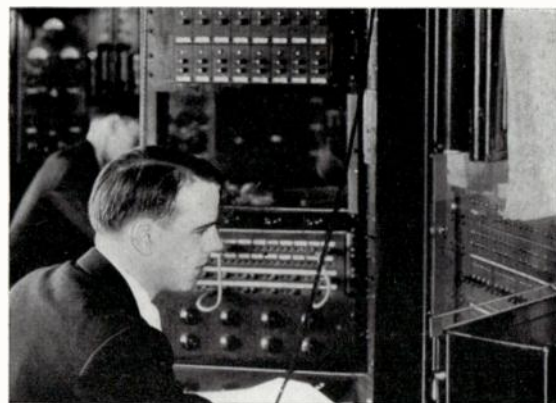
2 The sound waves enter "mikes," come out as electric waves, and go by wire to the Studio Control Room

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

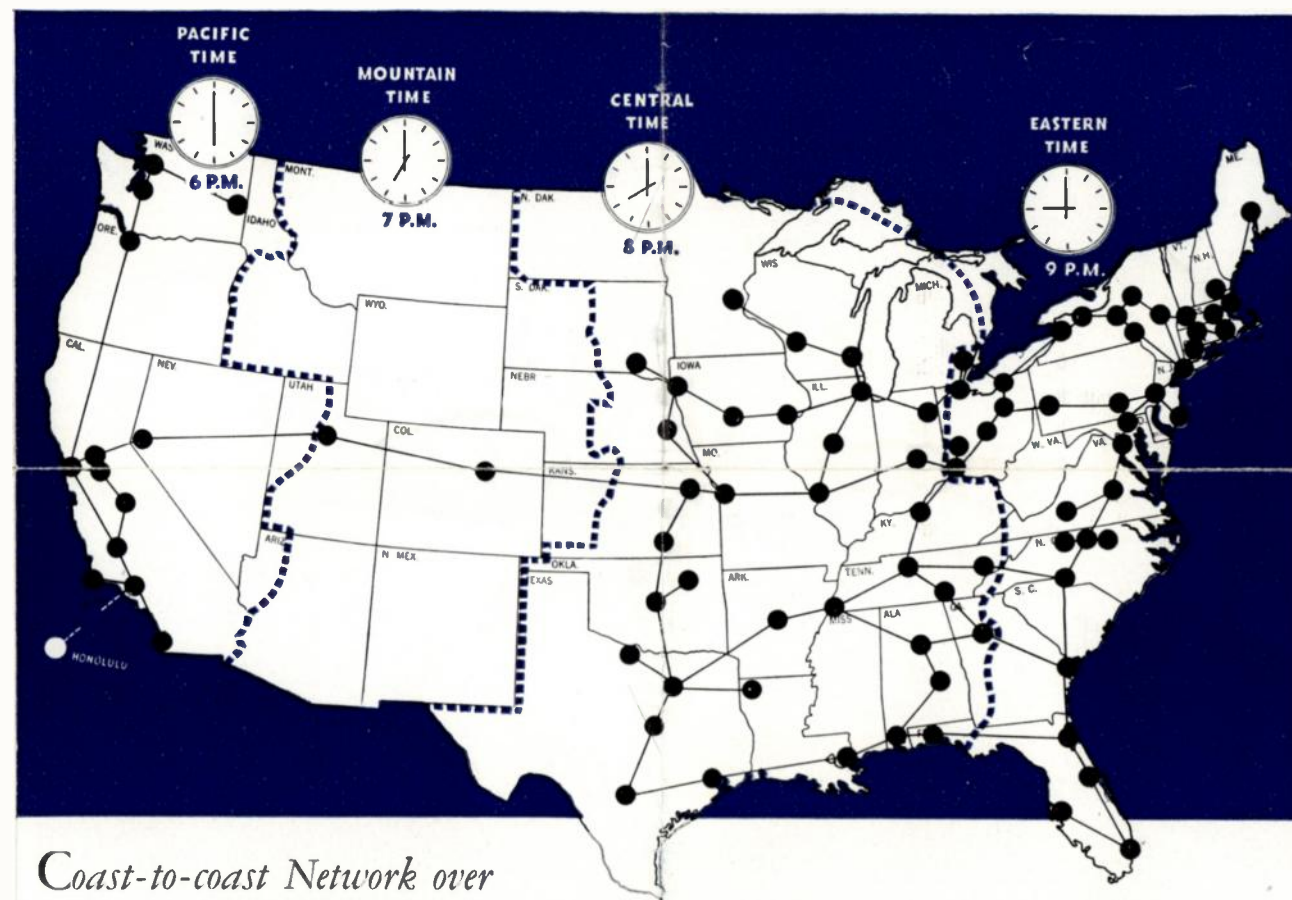
In the Studio Control Room (or in the glass-enclosed box in the theatre) engineers "mix" the sounds which come through the different microphones. They can hear the program, through speakers, exactly as it is being heard that very second in millions of homes; and can signal the conductor or artist if 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	WDRG	HAWAII HONOLULU	KGMB	MICH.	DETROIT	WJR	OKLA.	OKLAHOMA CITY	KOMA
	MOBILE	WALA			MINN.	MINNEAPOLIS	WCCO		TULSA	KTUL
	MONTGOMERY	WSFA	ILL.	CHICAGO	MO.	KANSAS CITY	KMBC	ORE.	PORTLAND	KOIN
ARK.	LITTLE ROCK	KLRA		PEORIA		ST. LOUIS	KMOX	P.A.	HARRISBURG	WHP
CAL.	BAKERSFIELD	KERN	IND.	FORT WAYNE	NEB.	LINCOLN	KFAB		PHILADELPHIA	WCAU
	FRESNO	KMJ		INDIANAPOLIS	NEV.	RENO	KOH		PITTSBURGH	WJAS
	LOS ANGELES	KHJ			N. H.	MANCHESTER	WFEA	R. I.	PROVIDENCE	WEAN
	SACRAMENTO	KFBK	IA.	DAVENPORT	N. J.	ATLANTIC CITY	WPG	S. D.	YANKTON	WNAX
	SAN DIEGO	KGB		DES MOINES	N. Y.	ALBANY	WOKO	TENN.	CHATTANOOGA	WDOD
	SAN FRANCISCO	KFRC		SIoux CITY		BINGHAMTON	WNB		KNOXVILLE	WNOX
	SANTA BARBARA	KDB	KANS.	TOPEKA		BUFFALO	WKBW		MEMPHIS	WREC
	STOCKTON	KWG		WICHITA		NEW YORK	WABC	TEX.	NASHVILLE	WLAC
COLO.	DENVER	KLZ	KY.	LOUISVILLE		ROCHESTER	WHCC		DALLAS	KRLD
CONN.	BRIDGEPORT	WICC	LA.	NEW ORLEANS		SYRACUSE	WFBL		HOUSTON	KTRH
	HARTFORD	WDRG		SHREVEPORT		UTICA	WIBX		SAN ANTONIO	KTSA
D. C.	WASHINGTON	WJSV			N. C.	CHARLOTTE	WBT		WACO	WACO
FLA.	JACKSONVILLE	WMBR	ME.	BANGOR		DURHAM	WDNC	UTAH	WICHITA FALLS	KGKO
	MIAMI	WQAM				GREENSBORO	WBIG		SALT LAKE CITY	KSL
	ORLANDO	WDBO	MD.	BALTIMORE		WINSTON SALEM	WSJS	VA.	RICHMOND	WMBC
	PENSACOLA	WCOA			OHIO	AKRON	WADC		ROANOKE	WDBJ
	TAMPA	WDAE	MASS.	BOSTON		CINCINNATI	WKRC	WASH.	TACOMA	KVI
GA.	ATLANTA	WGST		SPRINGFIELD		CLEVELAND	WKH		SEATTLE	KOL
	SAVANNAH	WTOT		WORCESTER		COLUMBUS	WBNS		SPOKANE	KFPY
						DAYTON	WSMK	WIS.	LACROSSE	WKBH
						TOLEDO	WSPD		MILWAUKEE	WISN

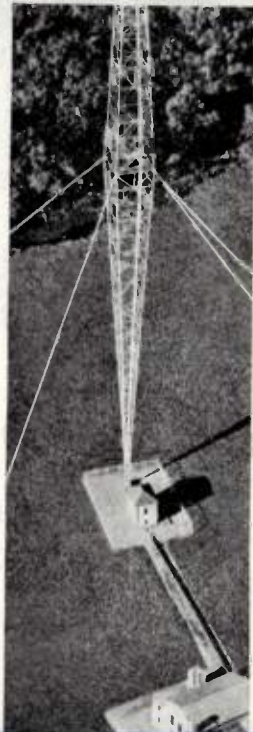
*Until Nov. 1st

†Starting Nov. 1st

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.