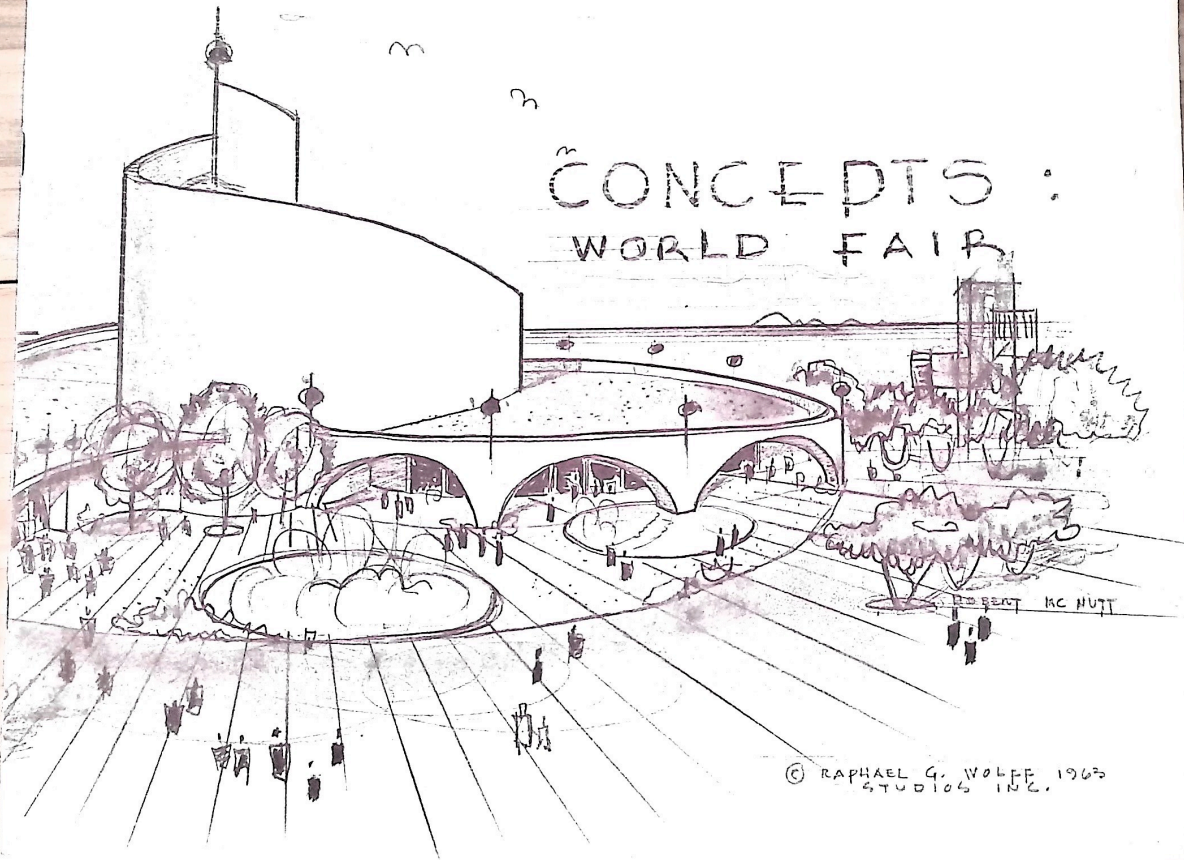


3
3
CONCEPTS :
WORLD FAIR



© RAPHAEL G. WOLFF, 1963
STUDIOS INC.

FACILITIES:

The ability to design, engineer, and bring CONCEPTS: WORLD FAIR into being as a total entertainment and marketing package is in keeping with Wolff Studios continuing determination to provide its hundreds of major purchasers of sponsored and business motion pictures with a constant flow of fresh ideas for developing new markets.

You are offered the finest in facilities, creative and marketing talents, the financial responsibility of 32 years of successful, award-winning experience, plus the invaluable direct association with Hollywood's incomparable technical talent.

- * The WOLFF FILM LIBRARY with several million feet of original and selective world scenes.
- * The WOLFF MUSIC LIBRARY with comprehensive indexes of originally scored music.
- * PHOTOGRAPHICS INTERNATIONAL, a division of Wolff Studios, with cameramen in 76 foreign countries.

CREATIVE MEN BEHIND CONCEPTS: WORLD FAIR:

RAPHAEL G. WOLFF

Mr. Wolff, founder and guiding light of Wolff Studios for over thirty years, is recognized as one of the pioneers of 16mm films for industry. His experience with World Fairs goes back to the Chicago World's Fair of 1933.

D. RODNEY LEE

As Creative Director of Wolff Studios, Mr. Lee offers a wide variety of talent based on many years in both the motion picture and publishing fields.

HOYT CURTIN

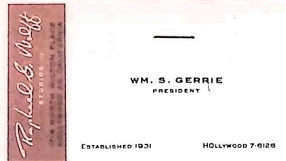
Mr. Curtin is Wolff Studios' Musical Director of long standing. He is currently the musical director of 6 Television Shows on coast to coast networks. His ideas of stereophonic sound delivery have had much to do with the arrangement of CONCEPTS: WORLD FAIR.

ROBERT A. McNUTT

Mr. McNutt, well-known Southern California Architect and Industrial Designer, has been brought into the actual design and art planning for CONCEPTS: WORLD FAIR through his unique approaches to lighting and display.

WILLIAM RALKE

Mr. Ralke, President of Ralke Co., Inc. Audio-Visual Center, is responsible for the engineering, design, installation, and maintenance of unique audio-visual equipment at the Brussels, Seattle, and New York world expositions. His company is working in direct association with Wolff Studios on CONCEPTS: WORLD FAIR to complete this unusual team of talent.



56

NATIONAL AND
INTERNATIONAL
AWARDS
OF
EXCELLENCE

International Films of the
World Festival—Chicago

Freedoms Foundation,
Valley Forge

Cleveland Film Festival

Film Council of Greater Boston

N. Y. Art Directors Annual
Exhibition—Television Awards

Milan Fair

Sixth International
Edinburgh Film Festival

Columbus Film Council

Third International Exhibition,
Venice, Italy

Second National Festival
of City of Trieste, Italy

Stamford Film Council

Sales Executive Club of New York

American Film Assembly

International Festival of Films
for Industry and Labor,
Brussels, Belgium

San Francisco
International Film Festival



CONCEPTS: WORLD FAIR

The sketches and ideas presented on these pages have been created by Raphael G. Wolff Studios, Inc., in response to requests for exciting new concepts for use by exhibitors at the 1964-65 NEW YORK WORLD FAIR EXPOSITION.

These concepts are designed to carry out a total presentation of products or services using for emphasis the latest techniques of Audio-Visual projection. They combine Art, Music, Motion Pictures, Sound, and Lighting to create broad possibilities that can be tailored to the individual needs and tastes of the exhibitors.

Each CONCEPT: WORLD FAIR will, of course, be adapted to specific products or services. It will conform to the space and dimension requirement of buildings already under construction, or worked into the plans of those still on the boards, or those yet to be designed.

Each CONCEPT: WORLD FAIR is the result of the combined creative talents of our Motion Picture, Set, Creative, and Musical Directors whose experience covers a half century of pioneering in the Audio-Visual, entertainment, and motion picture industries.

In addition Wolff Studios has worked out these concepts in direct association with a top industrial and architectural designer and one of the world's leading authorities, designer, and producer of Audio-Visual equipment for World Fairs and expositions. Specific capabilities are to be found on another page.

For many exhibitors, time has now become a prime factor in the choice of ideas. These are presentations which do not require huge expenditures and time-consuming construction, but rather, new, fascinating ways to make your exhibit "The Talk of the Fair."

These copyrighted CONCEPTS: WORLD FAIR have had all the technical details of presentation worked out in advance. Let your imagination carry you into the sights and sounds described herein.

Raphael G. Wolff
STUDIOS, Inc.

CONCEPT #1

Following a basic requirement to keep visitors moving at a constant, fairly rapid pace through the exhibit, CONCEPT #1 takes advantage of a long ramp which passes through a series of screens. The pictures can conform to any product, to any locality, or to any subject.

EXAMPLE:

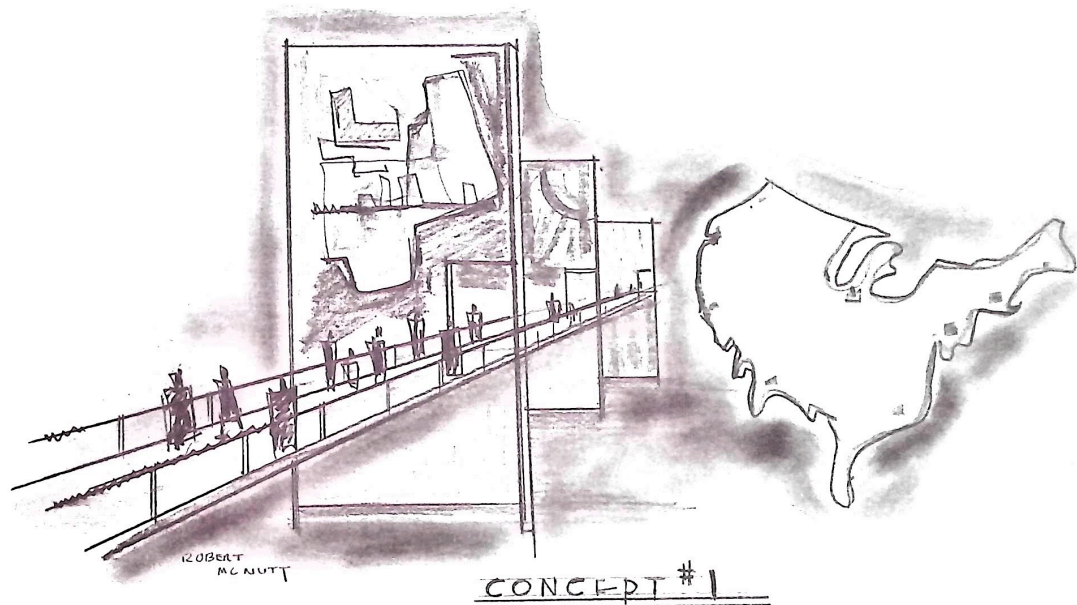
From the spray-dashed rocks and reefs of Maine to the gentle swish of palm leaves glistening in sunny San Diego...or from the marble columns of Venice to a Norwegian fiord, people love the sights and sounds of their own: their native land.

Suspended in semi-darkness sprawls the huge map of the country, the state, or the province. Using the sketch in CONCEPT #1 as an example, the transportation or communications firm allows the light to grow brighter on the New England states. With the light comes the fresh strains of a medley of New England tunes.

Exquisite colors playing on the first of the screens, through which the people are strolling, gradually fade to reveal the outline of the New England states. Into this outline bursts the startling, blinding white of an Arctic tern wheeling and screaming above a Gloucester fishing boat. The sounds are all around the people as they pause to see a trout leap in the falls of a New Hampshire stream...the battlefield at Lexington...the Old North Church.

It is time for the people to move through the first screen and on to the next. The New England states dissolve into colors. Music of the Old South beckons from the next screen. On the map the Southeast comes to life. The twinkling lights of Atlanta, or Memphis, or Biloxi are softly overcome by the light of day. On Screen #2 a huge close-up of a magnolia blossom dissolves within the outline of the Southern states to life on the Mississippi, and then to the Okefinokee Swamp.

And so it goes, with colors and sounds leading the visitors from area to area...across the infinite plains...through the badlands of Wyoming...up the scarp of the Rockies...to spill out, finally, onto the breathtaking panorama of the Pacific Coast. We have been following the great transportation routes, linked as they are with the hum of commerce, communications, and transport...bathed in the colors of the seasons...wooed by the melodies of field and stream; by the songs that come from the heart of America...or really from everywhere in the world.



CONCEPT #2

This concept serves, in its layout of multiple screens, as an exciting vehicle for presenting a number of seemingly unrelated ideas; a means for building to a crescendo and final climax in a short period of time. Getting away from the old, hackneyed, "theater-type" projection, the screens appear to be addressing each other. At the end, Stereophonic Sound carries a compatible and interlocking message on all screens at once. Visitors are standing. They are drawn along a passageway by a continuously developing story.

EXAMPLE:

Softly, imperceptibly, Spring breaks the grip of the cold fingers that have clenched the land. The glint of sun on plowshare...the sound of raindrop and roaring freshet open the story on the screen at the far left. Like the overlapping verses of the song "Frere Jacques," the screens, one by one, pick up the tempo of Spring and turn into Summer. Finally the music and vivid reds and yellows of harvest burst into a climax of color and sound.

The story can be of anything...any product...any service, but this example is of a seed. It is planted in the Spring and is tended and nursed through the young plant's first pale green leaves. The hands and faces of its friends are those of the farmer and his family. The enemies are the insect pests, the gophers and the rats. The plant joins the field in a long expanse of rippling corn or breeze-tossed wheat. In the first chill of Fall, the grain is joined by the geese and pheasant. Finally comes the harvest. The tiny grain of seed has done its job, swelling the granaries...providing the bountiful tables we hold so dear at harvest time.

The possibilities of CONCEPT #2 are endless. Any progressive movement in product manufacture or agriculture, or the gradual development of a service can be shown. We illustrate the concept with seven screens because they can be placed in synchronization to build to a climax in seven minutes. It could be any number of screens in any order. They can be interlocking to make one big screen if desired.

Time and space can be ignored in CONCEPT #2. The finished product calls, with variations of sight and sound, upon the sum of its parts to hurry to the climax. The silo goads the plant into growing...or the windowless house pleads for its glass. The shoe must have its sole. Throughout the entire presentation, the visitor is struck by the massive inter-relation of all basic resources with the finished products we all take for granted. The music is the thread that weaves them all together.



CONCEPT #3

This concept utilizes back-projection of the screens to make the most of limited space. The center of attraction is a three-dimensional triangle with the projectors inside the screens. Each face of the triangle contains any number of screens desired. Sound can be piped in through speakers strategically located throughout the pavilion, which can be any size or shape. We visualize here a multiple product display. The actual products, or miniatures of them, would be displayed around the outside walls. Action... the products in use... would occupy the screens.

EXAMPLE:

Ideally this exhibit will be used for food, fashions, interior decoration, automobiles, or appliances. It can best be understood in the area of consumer products.

The mood and sound symbols are light. On one of the triangle faces, the large screen shows low-key lighting of an elegant living room. There is background music to fit the occasion. A small party of people are dressed in the latest fashions. The room is decorated in stunning decor. All the latest fabrics cover the chairs and hang as draperies. On each of the smaller screens are shown close-up details of all the interesting accessories.

After a minute or two the film dissolves to the clothing and accessories of the male and female models on the large screen. The small screens show such things as the handbags and shoes. After several minutes all screens dissolve into stills and music leads the visitor to the next face of the triangle.

The second large screen shows a dinner party (the same people) in the dining room. Here the elegance of silver and china and glass sparkle to bear out the soft colors of the interior decoration. The music interprets the mood of the close-ups.

The final side of the triangle would show the most modern kitchen imaginable, with all the newest gadgets. The hostess is busy; more or less between the scenes of the dinner party. The close-up screens are again busy picking up the details of the larger scene, and, as would be expected, the mood changes to one interpreting the ease of modern cooking.

As can be seen by the above example, this pavilion lends itself to a variety of exhibits which can be placed along the walls to correspond to the films being shown.



CONCEPT #3

CONCEPT #4

How often we have wished we could see all of something small at one time! At last, in CONCEPT #4 we can have that rare opportunity. Like all of the other concepts, screening is timed to move visitors methodically around the exhibit. Like all of them, it can fit any product or any service.

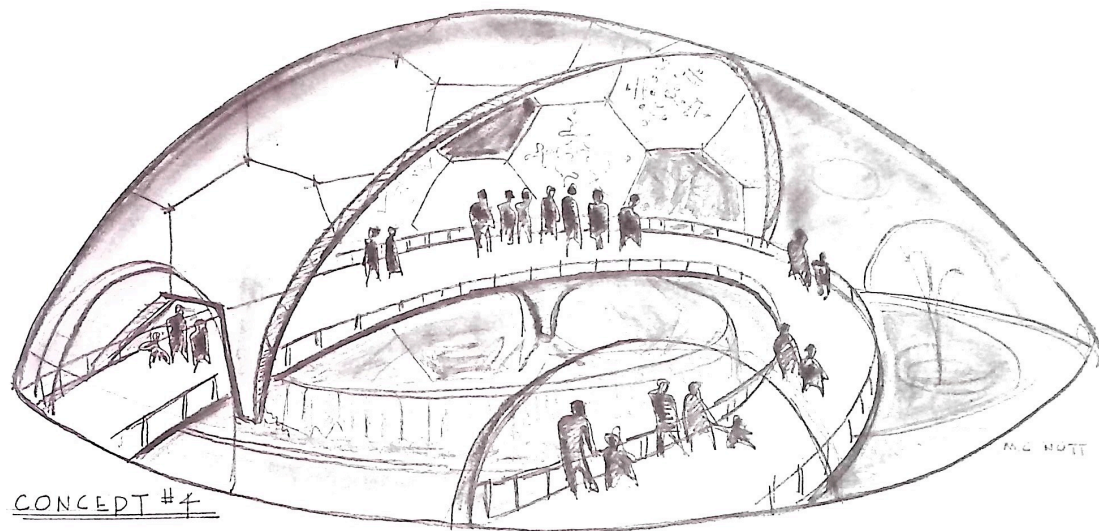
EXAMPLE:

The dome in the sketch is made up of screens of any shape (here hexagonal). There are sixteen of them laced together over a pipe framework. This can take up either all or part of the exhibit space. A pod, below the ramp, projects sixteen films simultaneously. At any one time, the subject is the same on all of the screens, but the angle at which the subject is photographed varies with each screen.

For one minute, each of these large screens shows the same bull frog, hummingbird, or flower, or automobile or baby giraffe, but we see the subject from sixteen different angles at once. Behind each screen is a speaker which blends sounds and music interpreting the pictures into a total symphonic chorus. At the end of one minute, all the pictures of the bull frog dissolve into all pictures of a baby giraffe, etc. The show will last for however long seems proper for the necessary flow of traffic.

A variation of this exhibit would use the dome-shaped screen as a massive umbrella over which flows a waterfall on all sides except that area used by the ramp. Colored lights would play on the water which falls into a pool at the base. Thus, the walls of the pavilion would actually consist of water. Music would then be scored to interpret the colors as well as the action on the screens overhead. We have worked out a number of possibilities for CONCEPT #4... all of which add delightful new depth to both color and sound.

CONCEPT #4 lends itself to a breathtaking presentation for the life sciences, Pharmaceutical Houses, Chemical, or Electronics firms, especially where extreme close-ups or microscopic examination of products would add to the general enjoyment of the visitors.



CONCEPT #5

In this concept, music takes the center of attraction. Here the films, projected on multiple screens of abstract shape, are supporting actors to the instruments; our ramp and interior shape of the building are designed to give the visitor maximum fidelity of sound. Each instrument in a large orchestra has its own sound track and speaker. We envision turning a corporate advertising jingle into a lively musical production with the animation or live action films bearing out the story of the product or service.

EXAMPLE:

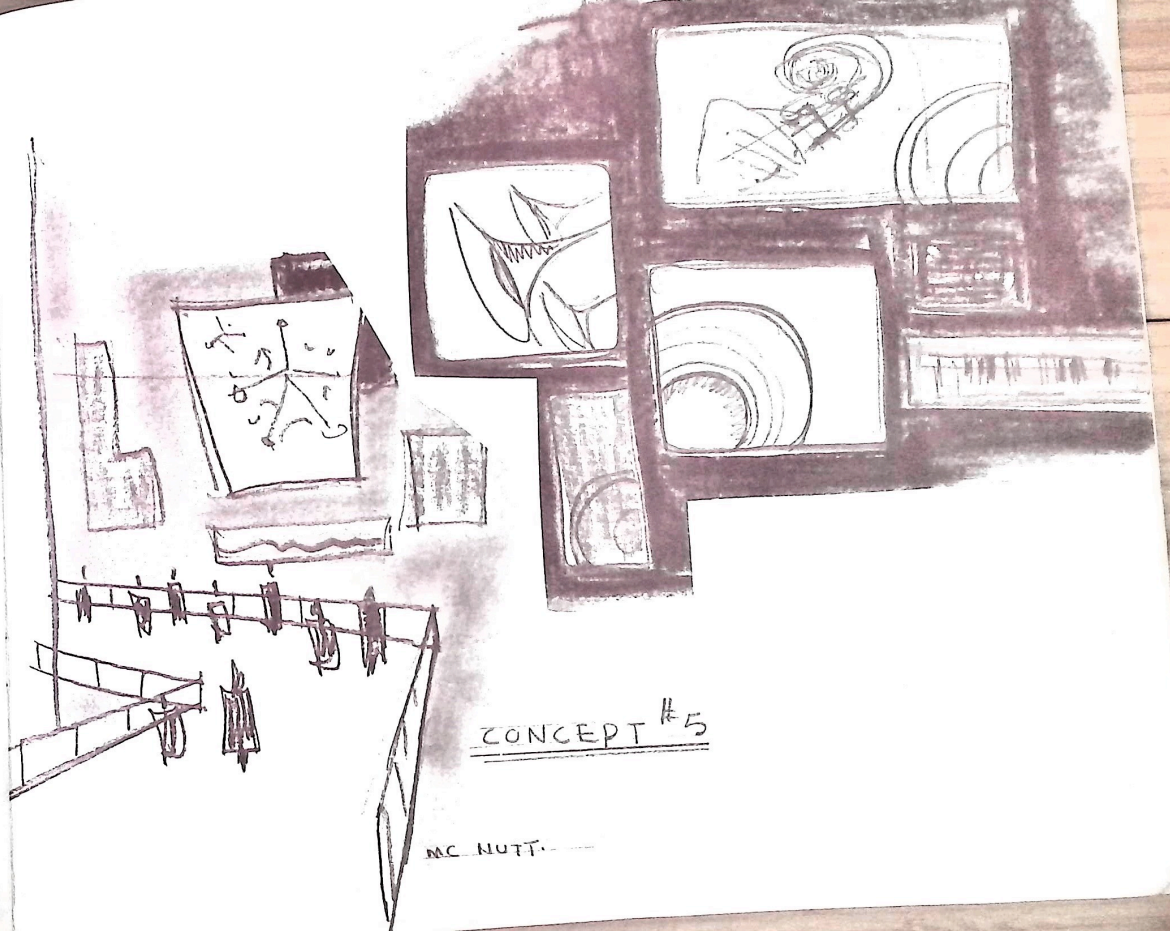
To step into the building housing CONCEPT #5 is to have a memorable musical experience coupled with undertones of supporting motion.

Speakers lead the visitor down the corridor with increasing volume and complexity. By a clever arrangement of the screens, first one and then another of the instruments are featured...not in their physical outlines, but by projection of beautiful female hands, delicately manicured in various shades of nail polish. By the action of the fingers over a montage of beautifully made-up faces, we can tell immediately what instrument is being played. The colors underlying the figures represent the depth of the instrument.... warm colors for high notes; cool colors for low notes.

The faces of the women are made up with cosmetics to blend with the nail polish, for in this example, the pavilion is that of one of the major manufacturers of beauty preparations. It is possible with this unusual exhibit to have projection on both sides of the screen at one time, thus leading the visitors along until they can look back momentarily and see the whole orchestra in action at one time.

Throughout the building the products or services of the exhibiting firm will be suspended in air, spot-lighted with soft lighting to blend in with the action on the screens. In this particular example these products (lipsticks, perfume bottles and cosmetic preparations) would be copies of the real product, but nearly 100 times life size. In the case of products larger than the screens, they would be reduced to miniature.

Here again CONCEPT #5 has been developed into several variations because of its "show-stopping" possibilities.



CONCEPT #6

"Free as a bird on the wing!" That's what the visitor will be when he or she visits the exhibit that contains CONCEPT #6. Walking along the ramp the visitor is literally suspended in air...in water...in a volcano roaring all about him on the planes of an endless octagonal tube of screens which completely surround the ramp.

EXAMPLE:

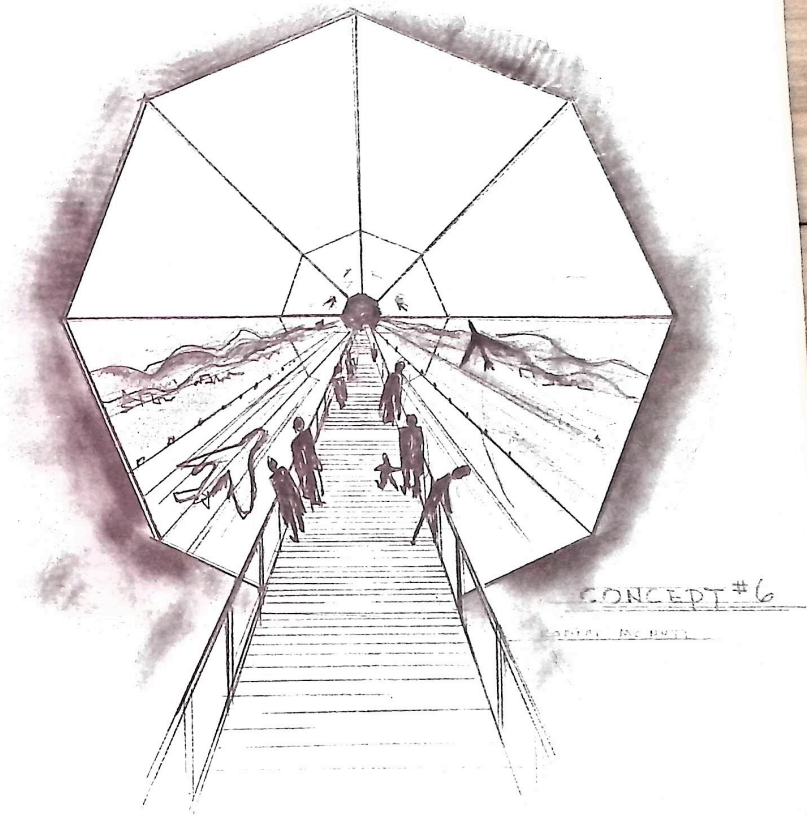
In the sketch for CONCEPT #6 we are walking along at 300 feet altitude over the runway of a large airport, but since we are walking and the airplanes are flying, the background is stationary and the airplanes are hurtling past us at incredible speed.

Farther down the tube we are suddenly standing in the center between two railroad tracks. With almost no warning, trains approach us from opposite directions.

Our relief at the passing of the trains is heightened by the delicious sensation that comes when we realize that we have walked into a field of flowers that ordinarily would come only to our ankles. For this day only, they tower above our heads. A meadow lark the size of an automobile perches over our heads on the blossom of a daisy...and all through this exciting experience, the woodwinds and brasses take our commonplace yet memorable sounds and transform them into first the cacophony of modern industry...then the almost unbelievable vision of grass growing and flowers bursting into blossom.

Through the magic of back-projected screens we have truly been transported through a wonderland in minutes.

Of course, the subjects that can be projected in our copyrighted "Spectratube" are as varied and infinite as the planets which might be shown inside. The beauty for the exhibitor is that it will move masses of people in an orderly fashion. There is no limit to the products or services which could offer our CONCEPT #6 as its memorable contribution to this WORLD FAIR.



CONCEPT #6

WORLD FAIR

