GAMES LAB BOX6

Jellyvision™

848 West Eastman ♦ Suite 104
Chicago, IL 60622
P 312.266.0606 ♦ f 312.266.0088
www.jellyvision.com

CONTACT:

Amanda Lannert
312.266.0606 x116
amanda@jellyvision.com

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A BRIEF HISTORY

It all started with a movie...

Jellyvision was founded in 1989 under the name Learn Television to create children's educational films. In 1991, Learn Television released the award winning film "The Mind's Treasure Chest™," a comedic feature-length educational film that teaches students to think for themselves. The film was in distribution to schools in five countries and took the highest honor for grades seven through 12 at the National Educational Film and Video Festival. Our roots in film have shaped our approach to writing, character development, pacing and staging.

...which led to an interactive CD-ROM series...

Despite the film's success, Learn Television sought to move beyond the passive experience offered by the medium of film. New multimedia technologies presented an opportunity to create a more active learning experience. Using the lead character of "The Mind's Treasure Chest," Jack Patterson, as host, Learn Television partnered with the Follett Software Company and developed THAT'S A FACT, JACK®!, a reading motivation CD-ROM game show series covering young adult fiction. TFJ is, at its core, an educational interactive game show targeting 3rd through 10th graders.

...which led to the phenomenon known as YOU DON'T KNOW JACK®...

With TFJ in development, Jellyvision decided to test the waters of mainstream interactive entertainment by beginning a partnership with Berkeley Systems and developing the game YOU DON'T KNOW JACK. They asked us if we could apply the same concepts—the host persona and game show format— to an adult trivia game. Since no one at Jellyvision at the time actually liked trivia games, we tried to figure out how to make trivia questions fun and engaging to us. When we realized that it was possible to ask about both Shakespeare and Scooby Doo in the same question, YOU DON'T KNOW JACK was born.

Released in the fall of 1995, YDKJ became an instant best seller and redefined the trivia game market for adults with its direct-response interactivity and comedic fusion of high culture and pop culture. In 1996, the company's name was changed to Jellyvision in response to the expansion of product lines beyond education.

Jellyvision

Jellyvision's YOU DON'T KNOW JACK® franchise now includes over a dozen products, including 10 CD-ROMs, two PlayStation titles, a tabletop version and two books. And now YDKJ has spawned a TV show, starring Paul Reubens, which will launch on ABC during the fall of 2001. With over 3.5 million units sold, more than $65 million in revenue, distribution in five countries and over 50 major industry awards, YDKJ is one of the most successful gaming franchises ever.

...and the other phenomenon known as Regis.
In 1999, we brought a virtual Regis Philbin to life by designing and developing the original Who Wants To Be A Millionaire CD-ROM for Disney Interactive. An instant smash, it remains the fastest-selling CD-ROM of all time. We later developed *WWTBAM Second Edition*, which launched in the spring of 2000, also to record sales.

And Now...
In 2001, Jellyvision is partnering with Microsoft to develop Outsmart®, the flagship game show for the soon-to-relaunch www.zone.com. Outsmart pits players in head-to-head action against their favorite celebrities. We are also now in partnership with Michael Davies, the executive producer who imported and developed the TV show Who Wants To Be A Millionaire, to simultaneously launch a new television show, CD-ROM, and online franchise based on Jellyvision's latest game invention, SMUSH. SMUSH will launch in early 2002. The latest and greatest from YOU DON'T KNOW JACK, a brand-spanking new, hilarious, and completely original irreverent party game, will launch this fall.

JELLYVISION OVERVIEW

Jellyvision does many things well, but our specialty lies in creating uniquely original interactive experiences. Our vision is to pioneer the "interactive conversation"—we create the sense that there's a real human being with you just behind the screen.   We do this by incorporating a set of design concepts that we used to call "The Divine Secrets of the Ancient Ones." For the sake of brevity, we now simply refer to them as "The Jack Principles."

The Jack Principles is a set of guidelines for creating interactive programs that shares specific key characteristics with the principles that make TV so engaging for a mass audience; yet, unlike television, our experiences are aware of the user in the present moment. We take into account the user's actions, past and present, and write, record and sequence audio files so cleverly and smoothly that the users actually feel that the program is responding to them in a very real and human way. In short, The Jack Principles define a vision for the *interactive conversation interface (ICI)* — the essence of what we do — and then outline the rules by which such programs should be designed.

Not coincidentally, the best example of The Jack Principles is the game for which they're named. YOU DON'T KNOW JACK® remains a unique interactive experience, one in which the illusion of awareness on the part of the program creates the sense of a conversation between user and host. With branching scripts and pre-recorded audio files programmed to play in response to specific user input, YDKJ allows users to forget that they are interacting with a machine and feel like they are "talking" with the character in the computer.

Jellyvision is unusual because it is a *writing* company at the forefront of the computer software industry. Our brand of interactive writing requires the technical precision of an engineer, the clarity of a journalist, the sensibilities of a psychologist, and the ability to instruct and delight with words that have characterized great communicators from Socrates to Britney Spears.

FUN & GAMES… & MORE

Jellyvision is perhaps best known as the creators and developers of two of the best-selling mass-market CD-ROM properties ever: YOU DON'T KNOW JACK® and Who Wants To Be A Millionaire (for Disney Interactive). Indeed, our core business, Jellyvision's Games and Entertainment Group, is committed to creating world class, original and highly engaging mass-market games.

One example of our unique talents involves bringing a part-fish, part-man creature to life. Really. In 1999, the Games and Entertainment Group was called upon by Sega to "Americanize" Seaman, their groundbreaking Dreamcast experience featuring voice recognition. We scripted the U.S. version, allowing Seaman to become not just a game, but a believable pet for hundreds of thousands of American devotees. In 2001, we developed the flagship online game show, Outsmart, for Microsoft's gaming site, the Zone (www.zone.com). Currently, under the leadership of Chief Creative Office Allard Laban, we're working on a new, fully streamable online version of YOU DON'T KNOW JACK, a very innovative online card game for a yet to be announced online site, and a new game show invention called SMUSH for launch on CD-ROM, online, and on television early next year.

But the fun doesn't stop with games:

Jellyvision's interactive marketing services division, the Box6 Group, brings our unique brand of interactivity to the world of marketing and advertising for Fortune 1000 and fast-growing companies. To create compelling experiences, Box6 uses Jellyvision's tools, templates and unique approach to writing and interactive design, with Jellyvision's trademark polish and wit.

Box6 develops high-quality interactive experiences that are a unique and highly efficient means of communicating on an individual level with a large number of people simultaneously. In other words, each user is engaged in a personal, interactive conversation with the brand. These conversations not only help bring a brand to life, but also allow key advertising messages to become focused and potent, product demonstrations to be individualized and customer data to be easily attained. Most importantly, the individual nature of the communication results in a more compelling, more engaging, more effective interactive experience.

Clients to date include J. Walter Thompson, Ford, Merrill Lynch, SurePayroll.com, Intel and Fox.com.   For an interactive introduction to the Box6 Group, please contact Tim Boudos, Vice President, New Possibilities at 312.266.0606 x116 or tim_boudos@jellyvision.com

 The Jellyvision Lab is a new and separately incorporated venture founded and led by Harry Gottlieb, with the purpose of pioneering revolutionary tools and applications that create a new and more effective way for machines to interactively communicate with human beings.

We would tell you more at this point, but Harry has sworn us to secrecy. We can tell you, though, that he looks very nice in his new white lab coat.

JELLYVISION SHOWS

YOU DON'T KNOW JACK®

The fast paced, hilarious trivia games that's won more awards than any CD-ROM in history and inspired a whole new generation of smart-alecks. The original game was introduced in the fall of 1995. Since then, 10 additional programs have been released: YOU DON'T KNOW JACK Question Pack, Volume 2, Volume 3, Sports, Movies, Television, The Ride, the two Offline Jacks and most recently, YOU DON'T KNOW JACK 5th Dementia, the first title in the series to offer the additional feature of network play. The compilation products XL, XXL, XXXL (Huge), The Irreverent Collection and Snack Pack were also released over the years. YOU DON'T KNOW JACK has earned over 50 industry awards, more than any other CD–ROM in history.

YOU DON'T KNOW JACK for PlayStation

All the twisted trivia fun of Jack in easy-to-use console form. You'll laugh. You'll laugh some more. You'll play it till your thumbs bleed! Available in regular strength (Volume 1) or new and improved, recently launched YOU DON'T KNOW JACK Mock 2 for PlayStation.

YOU DON'T KNOW JACK The Tabletop Game

The same excruciatingly funny onslaught of facts and minutia without a computer. Perfect for technophobes!

Who Wants To Be A Millionaire

Jellyvision, in partnership with Buena Vista Interactive, brings the excitement of ABC's smash hit TV show to the computer screen with the Who Wants To Be A Millionaire and Who Wants To Be A Millionaire Second Edition CD–ROMs. Jellyvision + Regis = Nail-biting trivia nirvana. Final answer: Almost as much brain-bending fun as the TV show, but with no real money!

THAT'S A FACT, JACK!® Read

The fantastic interactive game show designed to motivate 3rd through 10th grade students to read. The series covers 450 of the finest works of young adult literature.

JELLYVISION TIMELINE

2001 May   Pilot episode of Outsmart premiers on the Zone.

2001 February   Michael Davies and Jellyvision announce plans to co-develop and produce a TV

show based on the Jellyvision game invention, SMUSH.

2001 January   Jellyvision's Box6 Productions, a marketing services division, launches

2000 October   YOU DON'T KNOW JACK® 5th Dementia—with online networked play—released.

2000 September YOU DON'T KNOW JACK Mock 2 for PlayStation ships.

2000 July   Carsey Warner in partnership with Jellyvision to develop YOU DON'T KNOW

JACK prime-time television show, slated to air on ABC in 2000.

2000 May   Who Wants To Be A Millionaire Second Edition released.

2000 April   YOU DON'T KNOW JACK Offline Vol. 2 (Louder! Faster! Funnier!) released.

1999 November   Who Wants To Be A Millionaire released. Finally, our grandmothers finally have

some idea of what we're doing over there at "that Jellyvision place."

1999 October   YOU DON'T KNOW JACK PlayStation released.

1999 September YOU DON'T KNOW JACK Offline released.

1998 November   YOU DON'T KNOW JACK The Ride released.

1998 November   YOU DON'T KNOW JACK The Irreverent Collection released.

1998 November   YOU DON'T KNOW JACK The Book released.

1998 November   YOU DON'T KNOW JACK The TV Book released.

1998 Winter   YOU DON'T KNOW JACK French Edition released.

1998 September 16-year Chancellor Helmut Kohl defeated in German election; Jellyvision begins

pitching YOU DON'T KNOW HELMUT. Talks continue.

1998 August   HeadRush® released.

1998 June   YOU DON'T KNOW JACK The Net Show 1.5 first aired.

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1998 April	YOU DON'T KNOW JACK German Edition Vol. 1 released.
1997 November	YOU DON'T KNOW JACK Television released.
1997 November	YOU DON'T KNOW JACK Volume 3 released.
1997 November	300th book program for THAT'S A FACT, JACK!® Read released.
1997 April	YOU DON'T KNOW JACK Movies released.
1997 March	200th book program for THAT'S A FACT, JACK! Read released.
1997 January	YOU DON'T KNOW JACK UK Edition released.
1996 October	YOU DON'T KNOW JACK The Net Show first airs.
1996 October	YOU DON'T KNOW JACK Sports released.
1996 November	YOU DON'T KNOW JACK Volume 2 released.
1996 July	100th book program for THAT'S A FACT, JACK! Read released.
1996 May	CNN political analyst Jack Germond investigates facts.
1996 March	YOU DON'T KNOW JACK XL released.
1996 March	YOU DON'T KNOW JACK Question Pack released.
1996 April	THAT'S A FACT, JACK! Read released with 25 titles.
1995 October	YOU DON'T KNOW JACK, the original version, released.
1995 March	Jellyvision begins partnership with Berkeley System for YDKJ.
1994 August	Jellyvision makes the transition to an interactive production company.
1994 January	Learn Television begins its partnership with the Follett Software Company for THAT'S A FACT, JACK! Read.
1991 August	"The Mind's Treasure Chest™" premiers.
1989	Learn Television formed.

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YOU DON'T KNOW JACK®

Released in the fall of 1995, YOU DON'T KNOW JACK is an interactive CD–ROM game show for adults. The game responds directly to the input of each player, insulting contestants for their lack of knowledge or slow responses. The questions combine high culture (say, Hamlet) with pop culture (like Scooby Doo) so that TV junkies and scholars are equally qualified to answer. The game can be played alone but is even more fun when features such as Screw Your Neighbor™ are inflicted upon one's friends and family. Note: Jellyvision does not endorse the actual screwing of your neighbors: They're nice people and they always water your lawn when you're on vacation.

The highly acclaimed YOU DON'T KNOW JACK series has won over 50 awards from the interactive industry. Since the game's original launch, 10 additional CD-ROM programs have been released: YOU DON'T KNOW JACK Question Pack, Volume 2, Volume 3, The Ride, Sports, Movies, Television, Offline, Louder! Faster! Funnier! and 5th Dementia (the first in the series with online, networked play). There are also two PlayStation versions: YOU DON'T KNOW JACK PlayStation and YDKJ Mock 2 for PlayStation, as well as the compilation products XL, XXL , XXXL (Huge), The Irreverent Collection and Snack Pack. YOU DON'T KNOW JACK is produced in partnership with Sierra, our publishing pal. A demo and a signed photograph of David Hasselhoff are available upon request.

SELECTED AWARDS

1999

Happy Puppy's Golden Fire Hydrant Award for Best Board/Card/Puzzle Game 1999

Game Informer Magazine "Best Puzzle Game of the Year" (YDKJ PlayStation)

Merit Winner in the **HOW Interactive Design Competition** (YDKJ The Ride)

EGM Game Blast Multiplayer Game of the Year (YDKJ PlayStation)

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Yahoo! Internet Life! Top Free Game Show/Trivia Game (YDKJ The Net Show)

Chicago Women In Publishing (CWIP's) 27th Annual Excellence Awards Honorable Mention for Excellence in Publishing and Design by a woman for YDKJ Louder! Faster! Funnier!

1998

Computer Gaming World – Premiere Award – Best Game of the Year: Classics & Puzzles Category (YOU DON'T KNOW JACK The Ride)

1997

PC Gamer – PC Gamer's Hall of Fame – Special Achievement Award

Macworld Magazine – Macworld World Class Awards – Best Entertainment Title

1996

ComputerLife – 5 Star Rating Best of the Best of Everything – Best Software Product/Best Game

Digital Hollywood Award – CD–ROM, Video Game and Computer Title of the Year

Computer Gaming World – Premiere Award – Best Game of the Year: Classics & Puzzles Category

THAT'S A FACT, JACK!® READ

THAT'S A FACT, JACK! Read is an interactive game show created to motivate 3rd through 10th grade students to read. After reading a book, students pop a CD-ROM into a computer and instantly become contestants on a TV game show. Jack Patterson, the sarcastic yet supportive video game show host, quizzes the students about the book they have just read.

An important part of becoming a good reader is learning how to recognize what books look like. To this end, every game includes an illustration of an actual book. The questions in each game are organized around what we've determined to be the books' four main themes. Concentrating on themes insures that we never ask obscure or meaningless questions about minor details. Originally released in April of 1996 with 25 titles, the series currently covers 450 of the finest works of young adult literature.

THAT'S A FACT, JACK! Read packs fast, television–like pacing, three–dimensional graphics, music, sound effects, full–motion video and boundless energy into an interactive program that is educationally sound. Students can play alone or with up to two other students to compete for points. Beneath the high–tech bells and whistles, however, THAT'S A FACT, JACK! Read is reading instruction at its finest.

In the fall of 1999 an updated version of THAT'S A FACT, JACK! Read was released by Tom Snyder Productions. For the first time ever, the game is available in both Windows and Macintosh platforms along with updated art and administrative functions. A demo is available upon request if you use the magic word.

SELECTED AWARDS

2000
Technology & Learning– Award of Excellence for 2000

1999
Learning Magazine – Teachers' Choice Awards Finalist

<u>**1997**</u>
National Educational Media Network – Bronze Apple Award

Media & Methods – '97 Awards Portfolio

Software Publisher's Association CODIE – Excellence in Software Awards

Children's Software Review – Bologna New Media Prize

Educational Press Association of America – Educational Software Distinguished Achievement Award

"THE MIND'S TREASURE CHEST™"

The 1991 award–winning film "The Mind's Treasure Chest" was conceived of as a marriage between a Hollywood movie and an educational video. It's an entertaining story about libraries, research and information. It's about history and hypothesizing, but mainly it's about thinking for yourself and pushing the limits of what you can do.

The story follows the likable, if slightly shallow, high school student Jack Patterson in his quest to defeat his opponent for student council president. Jack's main problem is that kids in the school don't think he's as smart as the other candidate. In an attempt to prove them wrong, Jack takes up a dare from a teacher to teach the class about John Kennedy. Through the help of a dedicated librarian and other friends, Jack spends a night finding out about the Cuban Missile Crisis and the Bay of Pigs ... and more than a little about leadership and himself.

"The Mind's Treasure Chest" was Jellyvision's first project, produced under the company's original name, Learn Television, and is currently distributed by The Follett Software Company. A six-minute trailer of the movie and a short documentary about how it can impact students is available upon request. The character of Jack Patterson is now the host of THAT'S A FACT, JACK!® Read and lives in sunny Burbank, CA with his extensive collection of Star Wars action figures.

SELECTED AWARDS

<u>1992</u>

National Educational Film & Video Festival –Best of Classroom 7th–12th Grade

U.S. Film & Video Festival – First Place Gold Camera Award

<u>1991</u>

Chicago International Film Festival – Gold Plaque

KEY PROCESSES
AT JELLYVISION

WRITING

Great writing lies at the heart of every Jellyvision product. Our approach to writing is based on a keen attention to detail, a rigorous editorial process, a commitment to originality, collaboration and brainstorming, and frequent naps. Our writers keep the feeling of our interactive experiences alive by crafting each piece of dialogue so that it works with what comes before and after it, understanding how the experience works as a whole and how the user will react to each piece of stimulus. The result is a form of writing that allows an interactive experience to seem as if it is speaking directly to you, the user, in the moment.

Writers work in teams to help each other generate and refine ideas. After a round of collaborative revising, the final version is passed to the senior editor, who works within strict editorial guidelines to keep our writing consistent, free of redundancy, free of legal risk, properly sourced and of course, entertaining.

PROTOTYPING

Jellyvision puts a great deal of energy into our prototype process to ensure that our product is interesting, entertaining and intelligent before it goes into full-fledged production. By creating a fully functioning skeleton version of the intended final product, we are able to determine the success of the product's core idea. Often using Hypercard or Visual Basic programming, the prototype process focuses on content and the core experience to create an interactive experience as close to the final product as possible.

Prototype development is usually carried out by a small team, which usually includes a director, a programmer and an actor. The director creates and edits the content and produces any accompanying media, the actor gives the experience a voice and the programmer brings it to life. We also draw upon the wealth of talent at Jellyvision by having company-wide brainstorms to generate new ideas and flesh out existing aspects of the prototype's core experience.

When the prototype has been completed, we test it on internal and eventually external audiences. Based on this feedback, we refine the prototype until the design is strong enough to be developed into a full-blown interactive experience.

MEDIA

Jellyvision meticulously tailors the soundtrack of each experience with custom effects, comedic vignettes and original music. To accomplish all this, we turn to our talented in–house performers, who have helped us develop an unparalleled expertise in the complexities of performance for interactive media.

SOUND EFFECTS

Our media producers choose, create and blend sounds that accentuate the nuances of personality and tone implied by each on-screen animation, then synchronize picture and sound, designing each individual moment as its own four–to–five second movie. The media producer designs these scenes to flow together seamlessly with the music to create a cohesive sound environment.

We also use custom sound effects and audio vignettes as a humorous response to player input. These may be as simple as a wry dog bark in response to a wrong answer about Lassie, or as elaborate as a screwball sketch conveyed entirely through sound. Many of our media producers are former Jellyvision writers and draw upon that experience to create sound effects that complement the pace and tone of the writing.

MUSIC

Having expanded our in–house resources for music composition and production, we are able to more seamlessly integrate music into the overall design of every experience. Appropriate to the style and feel of each project, the music in our programs serves to drive the pace, provide transitions and sustain continual movement through the experience.

PERFORMANCE

Our in–house pool of actors, improvisers and comedians are uniquely skilled and experienced in

the non–linear performance environment of interactive media. These talented individuals combine technical proficiency with performance skills developed in other media to make thousands of sound files add up to the illusion of an engaging and consistent character. The resulting sense of awareness this creates is the backbone of the Jellyvision interactive experience.

AUDIENCE RESEARCH

At Jellyvision, the goal of research is to refine product development by collecting data that helps inform the process of invention. We believe that it is the synergy of creativity and research — through an iterative process—that leads to the development of innovative, enlightened and marketable interactive experiences. And when all else fails, we have a magic lamp we rub for luck.

Initially, our research team collects primary data using qualitative and quantitative research methods. Throughout the development cycle, from concept and prototype testing to content testing, primary data gathering is used to collect first-hand information from current and potential consumers about their interest in, and reactions to, our product. Moreover, because we never presume to know simply by focus group testing what consumers might find engaging, we spend a considerable amount of time in natural settings, immersing ourselves in the world of our intended audiences.

It is this combination of "real world" observation and information gleaned from focus group discussions that allows our creative team to keep kicking out the jams and stay abreast of even subtle changes in consumer interests and reactions, in order to continue to develop products that combine the unique creativity of Jellyvision with the needs and interests of the target audience.

THE JACK PRINCIPLES
OF INTERACTIVE CONVERSATION INTERFACE & DESIGN

Jellyvision is pioneering a new form of interactivity. Its essence makes users feel like they are talking to a real human being. The Jack Principles is a set of practical guidelines for designing programs that allow users to suspend disbelief and have this experience. This new form of interactivity, what we call "Jellyvision programming," shares many of the qualities that make television so engaging. It is our hope that The Jack Principles will serve not only as a practical tool for designers, but will illuminate a clear vision for interactive programming for a mass audience.

DEFINITION

Jellyvision program Am. Eng. *n.* A pre-recorded program where sound and picture are synchronized, pacing is preserved, and the program specifically responds to the individual input of each user through words.

· · · · · · · · · ·Creating the Illusion of Awareness· · · · · · · · · ·

The distinguishing power of a Jellyvision program is its ability to create the illusion that characters within the program are actually aware of the user sitting in front of the screen. The characters in the program respond to the user the way a human being might respond. This illusion can be created by utilizing any or all of the following principles:

Specifically Respond with Human Intelligence and Emotion To:

1. The user
2. The user's actions
3. The user's inactions
4. The user's past actions
5. A series of the user's actions
6. The actual time and space that the user is in
7. The comparison of different users' situations and actions

Remember: Much of the art of interactive television programming is creating the illusion of awareness without drawing attention to it. The star of the show is not on the screen; the star of the show is sitting in front of it.

Jellyvision

·········· **Maintaining the Illusion of Awareness** ··········

As a Jellyvision program creates the illusion of human awareness, it must be careful not to shatter that illusion by adhering to the following principles:

1. Use text and dialogue that generate a sense of intimacy.
2. Make sure characters act appropriately while the user is interacting.
3. Make sure dialogue never seems to repeat.
4. Be aware of the number of simultaneous users.
5. Be aware of the gender of the users.
6. Make sure the performance of dialogue is seamless.
7. Avoid the presence of characters when user input cannot be evaluated.

Remember: Never let the user smell the underlying technology. It stinks.

··········· **Pacing** ···········

Jellyvision programs can achieve a sense of pacing through most of the same techniques that television uses. Jellyvision programs, however, have the additional challenge of drawing the user into the pacing of the program. This can be accomplished through use of the following principles:

1. Give the user only one task to accomplish at a time.
2. Limit the number of choices the user has at any one time.
3. Give the user only meaningful choices.
4. Make sure the user knows what to do at every moment.
5. Focus the user's attention on the task at hand.
6. Use the most efficient manner of user input.
7. Make the user aware that the program is waiting.
8. Make the user feel guilty about making the program wait and not calling home enough.
9. Pause, quit or move on without the user's response if it doesn't come fast enough.

Remember: Less is more: Give the user fewer choices. Give them less control. Keep the graphics sparse. Do one thing at a time. Never freeze mayonnaise.

To see examples of Jellyvision programming, take a look at YOU DON'T KNOW JACK®, *our CD-ROM trivia game series, and check our website at* www.jellyvision.com. *The full text of* The Jack Principles, *with explanations illuminating each of the guidelines above is also available on our website.*

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Jellyvision

FREQUENTLY ASKED QUESTIONS

Q: What is Jellyvision?

A: Jellyvision is a creative shop based in Chicago that focuses on interactive development. Jellyvision was founded under the name Learn Television to create children's educational films. After making the educational film "The Mind's Treasure Chest™", Jellyvision went on to develop interactive educational CD-ROM games for children and interactive entertainment CD-ROM games for adults. Jellyvision creates all the programming, art, audio and written material for YOU DON'T KNOW JACK®, its best-known product.

Q: Does Jellyvision have a sister?

A: Yes, but she's slow.

Q: When was Jellyvision founded?

A: Learn Television was founded in 1989. The name was changed to Jellyvision in 1996 after the expansion of its product line outside of education.

Q: What does the name "Jellyvision" mean?

A: (jêl' ê vîzh' en). An interactive, cinematic form of mass communication that simulates a human conversation between the user and a scripted character. Or whatever you would like it to mean.

Q: How many employees are there?

A: There are roughly 70 employees. The majority of the staff is part of the creative team; approximately 60 percent are writers, editors, producers and artists, 20 percent are administration and 22 percent are technicians and programmers. Wait, that doesn't add up… Anyhoo…. To know Jellyvision, you need to know its employees. The staff brings to Jellyvision a rich background in writing, acting, comedy, filmmaking and music. Individuals here often perform multiple functions: It's typical for writers to wind up serving as editors, media producers or voice talent for our programs, etc.

Q: What does it take to be a Jellyvision employee?

A: Jellyvision employees must possess exceptional creative talent, a sense of humor, respect for others, leadership capabilities, a willingness to take risks, the ability to both listen and offer criticism with kindness and a desire to grow and help others grow.

Q: What is Jellyvision wearing right now?

A: Clown shoes and a big smile. And nothing else.

Q: How did you come up with the idea for YOU DON'T KNOW JACK®?

A: YOU DON'T KNOW JACK stems from Jellyvision's tenet to create new and positive experiences in which structure and content are perfectly synthesized. After creating THAT'S A FACT, JACK!® Read, an educational interactive game show targeted at 3rd through10th graders, Jellyvision was urged by Berkeley Systems to apply the same concept to an adult trivia game. Since no one at Jellyvision at the time actually liked trivia games, everyone sat around trying to figure out how to make trivia questions funny. When we realized that it was possible to ask about both "The Brady Bunch" and Shakespeare in the same question, everything started to click.

Q: What makes Jellyvision products unique?

A: Jellyvision products are different from other interactive products in that the star of the program is not inside the computer, nor is it the characters of the program or the technology itself. The star of a Jellyvision Show is the person sitting in front of the screen. The host specifically responds to the player's input, or lack thereof, to create the illusion that he is cognizant of the player's presence. The player feels as if someone is talking directly to him or her. The seamless integration of structure and content helps engage the player and draws him or her into an incomparable interactive experience. The games are also special because they are more fun when played in a group and have the rare distinction of appealing to males and females equally.

Q: How does Jack do what it does?

A: A large part of the Jack experience is a result of the production tools. When Jellyvision founder Harry Gottlieb first envisioned these interactive programs, the tools needed to make them a reality were not available. So he taught himself to program in Hypercard and created both a fully functional prototype and the interactive writing tools for the program that is the foundation of both Jack series.

Jellyvision

Q: What Are "The Jack Principles"?

A: The Jack Principles may sound like a "Saved by the Bell"-type schoolroom comedy, but they're actually guidelines for creating interactive programs that share the very qualities that make TV so engaging for a mass audience. The Jack Principles define the essence of what we do—what we call "Jellyvision Shows"—and outline the guidelines for designing such programs.

Q: What is Jellyvision's vision for the future?

A: Jellyvision foresees a future in which interactive television is as common as television is today. Jellyvision aspires to be a leader in the field of interactive television production. We have set out to invent and evolve programs that not only pioneer new genres in this undeveloped medium of communication, but also are of enduring and incomparable quality, both for humans and their robot companions.

Q: What's next for Jellyvision?

A: Jellyvision hopes to continue creating meaningful experiences that have a positive impact on people. Jellyvision will continue to make innovative interactive programs in which the structure of the experience and the content that fills it are seamlessly woven together. We hope that our approach provides a model for others. It's only after a body of interactive shows exists—programs that are easy to use and have real value, not just for the computer game market, but for the whole population—that interactive shows will become a reality. When it comes to figuring out what is actually going to draw people to the screen for an interactive experience, we aspire to lead the way.

Q: Did the dinosaurs ever wear wool fedoras?

A: Don't be an idiot.

JELLY PEOPLE

Jellyvision is all about the people who work here. Our staff is what makes this company so great. We are a diverse group with many outside interests ranging from theater to sports to swing dancing. While you won't be able to get the full flavor of the Jellyvision staff from mere words, we offer these biographies as an introduction to the Jellyvision community.

Steve Anichini escaped from Carnegie Mellon University to the real world in 1997. Internships at big software factories best left unnamed left Steve with a bad aftertaste. He quickly fled to the land of make believe: a startup company in Pittsburgh. After working on 3D graphics programming for a couple of years, he decided "math was hard" and headed back to his native Chicago. His current title should be "10-fingered Dispenser of Justice" but it wouldn't fit on his business card, so he has settled for "Hacker." Outside work, Steve enjoys playing guitar, a nice pint of Guinness and a good game of hockey -- not necessarily at the same time.

Greg Araya has been working for computers since the days before they held dominion over mankind. He is a graphic artist at Jellyvision. His fist-sized head accounts for nearly half his body weight.

Brian Chard is the editor mentor and one half of the music department at Jellyvision. Brian hails from Galesburg, Illinois, the birthplace of Carl Sandburg ('Guess good writin's in the water there!). In his spare time he plays with several bands in the Chicago area. Ever the philosopher, Brian believes that life is a song-probably written by Abba, or maybe Richard Marx.

Adam Charney was born in Washington, DC, but spent his impressionable years growing up in Chicago. Adam's previous career was selling professional audio recording studios. One day it dawned on him that he could work on computers all day without being a "salesman" (a title he never liked anyway.) Fortunately, that brought him to Jellyvision's JIST team as a network support specialist. In his free time, Adam plays guitar, hockey and golf. He is also one of the north side's biggest Cubs fans, so please don't mention their record.

Lina Chern is a writer and media producer at Jellyvision. In her spare time, she eats anchovies.

Patience Odessa Dennison began her second life at Jellyvision after doing time in the Statesville Correctional Facility for Wayward Women. Before the "untimely" boating accident that claimed the life of her late husband and, of course, the mandatory "mourning" period that followed, Patience graduated from the University of Michigan Business School. Through state intervention in 1997, Patience was placed in Jellyvision's research department where she works under the "supervision" of a doctor. Because of her time spent away from others, she will have a hard time if you look her directly in the eye.

Harry Gottlieb was born in Chicago and graduated from Brown University in 1988. Harry founded the company in 1989, as a producer of educational films. His long background in filmmaking includes producing, writing, directing and editing. Harry brought the company into interactive media through accidental addiction to HyperCard programming. This experience was used to develop the interactive writing and media production tools that are now the foundation of all Jellyvision products. Harry's still here, still trying to be "creative" and "visionary", while systematically murdering his plants.

Jellyvision

Steve Heinrich was never born. What you are seeing is an image of "Steve" as your subconscious mind wishes to see him. In addition to never being born, Steve never graduated from Miami University in Ohio with a degree in communication & theater. He was never that school's mascot, a big red bird named "Tom-O-Hawk." He also was never an avid golfer or huge Cincinnati Bengals fan. Oh yeah, and he never worked as a writer and editor for YOU DON'T KNOW JACK®, or as the senior editor on any other project which you haven't heard of yet but is going to be really cool, or as the associate designer and director of Who Wants To Be A Millionaire, starring Remo Williams.

Lisa Helfer was born and raised in Washington, DC, which doesn't explain her British accent on certain words. She graduated from Skidmore College (which does explain her New York inflection) with a degree in psychology and studio art and moved to Chicago because she had never been there. At Jellyvision, she has been an audio/video producer, a sound producer and an associate producer -- basically she just likes having the word "producer" anywhere she can put it in her job title. She also worked part-time this past year as the creative director of Innervision Youth Productions, a volunteer group that teaches video production to Cabrini-Green students in Chicago.

Anna Hinich joined the Jellyvision family to work as a financial analyst. Anna graduated from Indiana University in December 1992 with degrees in economics and English. Before joining Jellyvision, Anna worked at Fortis Investors and Morningstar. After leaving her last job, she aspired to pursue a career in economic development in Eastern Europe, but was diverted off her path by the complimentary pudding, pretzels and milk at Jellyvision.

Kurt Hirsch is Vice President and General Counsel at Jellyvision. Many of his, um, "idiosyncrasies" can be explained by three simple facts: (1) Both his parents are shrinks. (2) His dead dog was gay; his present dog is straight, but not interested, thank you. (3) He firmly believes Bob Dylan is one of the best singers of the 20th century. You heard him correctly -- not just the best songwriter of the 20th century, but one of the best singers as well. And yes, yes -- Kurt used to practice law. So please don't laugh too hard if he occasionally uses words like "contumacious." He just can't help it.

Jeremy Hornik, designer and writer, lives over an antique store. He should be in one, because he's been at Jellyvision since 1998! Wow! That's old! He stays because he wins for best mustache, also dumbest mustache.

David Innis moved to Chicago from sunny Sarasota due to an unfortunate misunderstanding. Apparently, Jellyvision has nothing to do with "WonkaVision." Who knew? He now hopes to prove Grandpa Joe wrong by creating kick-ass graphics for Jellyvision's cutting edge interactive experiences. "A little nonsense now and then is relished by the wisest men." –WW.

Evan Jacover was born and raised in Evanston, Illinois by three fathers and eight mothers, all of whom neglected their own children to cultivate Evan's development, claiming, "Evan is such a sweet boy, unlike the devil-child I was given." After winning a degree in electrical engineering from Columbia University and a brief stint at NASA, Evan realized that science is weird. So Evan accidentally wandered into Jellyvision, sat at a desk and started working. They still haven't noticed. Evan is a designer who works on a bunch of projects you probably haven't seen, but they're all amazing.

Kelli Kaufmann is a writer, editor and director hailing from rural Michigan. She moved into town (Chicago) in 1994 after completing an MFA in poetry at the University of Michigan. While on car trips, Kelli has the amazing ability to tell what kind of farm she's passing by the subtle nuance of the manure smell. Kelli prefers limericks to haiku.

Jellyvision

Matt Kelly is a writer and editor who hails originally from the Southwest Side of Chicago (He'll understand you if you speak slowly.). After receiving a BA in English at Eastern Illinois University (where he was known as "Matt"), he opted for graduate school in English literature at Loyola University to see what further levels of unemployability he could achieve. He came to Jellyvision after stints in valet parking and proofreading, often simultaneously. If you ever meet his parents, act naturally when they refer to him as "Dr. Kelly."

Dave Krohn, known around Jellyvision as "DK," grew up in Ann Arbor, home of the University of Michigan. After living there awhile, the university gave him a degree in computer science. Dave then moved to Chicago and worked as a software engineer on some pretty boring products for a few years. Realizing that there must be more out there, he expanded his horizons into multimedia. Dave also did some time as a film student, but made sure to get out before they could give him a degree. After working on the technical side of things for a couple of years, DK is now working as a designer at Jellyvision.

Allard Laban is an artist and Chief Creative Officer for Jellyvision's Games and Entertainment Division. His bio got lost. He used to live in California, he has a kid and he also has really cool glasses.

Amanda Lannert likes cheese, dangerous sports, and the color blue. She hails from Virginia and has lived in Scotland, neither of which explains why she sounds like she was born and raised in the Midwest. Or why she named her cat Dog. Amanda climbs mountains with her husband in her spare time, and is the President of Jellyvision's Games and Entertainment Group, also without benefit of oxygen.

Steve "Lotto" Latta: Steve is one of many clones of the same name brought into the Jellyvision universe. Given the unique name "Lotto," he fights for truth, justice and a greater knowledge of all things related to games programming. Commonly heard to utter the phrase "That rocks!" our mild-mannered hero is enjoying his position with Jellyvision, where stress is considerably less than that of the "failing dot-com" or "wear a suit every day of your life" variety. Lotto also owns the most perpetually mutating facial hair pattern ever seen at Jellyvision.

Ed Lott received a BS in Computer Science from the University of Central Florida. Ed has worked on a number of diverse software development projects. His first job was doing maintenance programming on a command/control system for experimental satellites. After that he was the lead architect for a Macintosh system that managed locomotives. Ed then went to work for Apple Computer as a field system engineer. He then went into consulting where he worked on a collection of library automation programs. Ed was the lead architect for Jellyvision/ Learn Television's THAT'S A FACT, JACK!® Read. He has since taken over maintenance of Jellyvision's authoring tools.

Jason Meyer is an audio producer and writer at Jellyvision. A Minneapolis native? You betcha. When not at Jellyvision, he has done improv comedy at places like ComedySportz in Chicago and Boom Chicago in Amsterdam. Jason is also available in a wide screen version, with footage never before seen in U.S. theaters.

At the age of four, **Dennis O'Brien** once floated in the air for a period of about two seconds while his mind was completely devoid of all thought. Many futile years were spent honing and peddling his theory of Empty Mind, Empty Mass until the physics community collectively shut their doors and laughed in his face. Realizing the potential of computer science, he shifted his focus to experimentally designing a contraption to clear the mind of all thought and enable one to fly. Other research has included intelligent machines devoid of thought thus exempt from gravity, very

large tuba arrays (VLTAs), and folk music from parallel universes. His current research at Jellyvision is classified.

Mike O'Connor graduated from the University of Illinois at Urbana-Champaign with a BFA in industrial design. Following graduation, he adhered to a strict, eight-month post-graduate plan that included underemployment, fatty foods and "Jerry Springer." Thanks to Project Bootstrap, he is now employed at Jellyvision as an artist. Mike has just one complaint: "Stop calling me 'Picture Boy'!"

Simeon Peebler: Many people butcher his name, so Monty Python's Eric Idle created a very easy guide to pronouncing it: "Sigh + Mon." As a programmer on many PC CD-ROM products in the mid '90s to the present, few things please Simeon more than creating games and unique interactive experiences. Before joining Jellyvision, he founded Brain Block Interactive and worked at the Chicago-based development houses Imagination Pilots Entertainment and FASA Interactive. Aside from coding, he loves to read, write, paint, compose, play games and learn. He was born in southern California, was raised in Indiana, and finally followed his heart to Chicago, where he happily resides with his wife in the Old Town neighborhood.

Andy Poland, went to school, had some kooky jobs and has a few nutty hobbies. He's been at Jellyvision since 1995 and is therefore too tired to create a wacky bio. If you must know more, call him at 312.266.0606 x122. Now leave him alone.

Sandy Popik: Having earned a BA in political science, Sandy naturally went to work for a pittance at a local independent bookstore chain upon graduation. Having decided after being a poor bookseller for far too many years that she wanted to earn big bucks, Sandy got a law degree ... then stayed at the independent for a pittance because it decided to let her buy books instead of selling them. Having driven that bookstore chain out of business with her profligate purchases of books no sane customer would buy, she moved to a gargantuan national bookstore chain ... at a slightly bigger pittance. Having decided that the gargantuan national bookstore chain was heartless, she switched to the gargantuan national bookstore chain that swore it had heart. Then Jellyvision took pity on her, and opened its arms to her and offered her a decent wage, and she was saved.

Phil Ridarelli, head mentor and frequent JACK host, was born and bred in Chicago. He will spend way too much time telling you what he knows about the city if you let him. He "got out" of the theater school at DePaul in 1987 with a degree in acting. He was once in a made-for-TV movie with Scott Bakula. (Yeah, baby.) He's worked at a lot of theaters around town, as well as at a few regional theaters. Most of his time has been with the Neo-Futurists performing Too Much Light Makes the Baby Go Blind. He got married three days before he started working at Jellyvision in May of ... oh, gee, lemme think ... '96. Those pictures above his desk are from his honeymoon. That's something else he'll talk your ear off about.

Rene Rivera, a descendant of silk farmers from Mallorca, was born in the Caribbean island of Puerto Rico. After discovering computer programming at an early age, and having no computer, he practiced this fine art with pencil and paper. Rene later moved to Chicago in search of computers to program, but he still owns those original relics. After enduring school long enough to get simultaneous BS and MS degrees in computer science from Loyola University of Chicago, Rene worked briefly for Motorola and then much longer for the Institute for the Learning Sciences. Rene joined Jellyvision on October 1998 to embark upon his long-standing dream of becoming a game programmer.

Tom Runtz graduated from the University of Notre Dame with degrees in English and economics. Not wanting to spend years climbing corporate ladders, Tom personally attempted a hostile

takeover of Microsoft using just an ATM machine. Defeated but unbowed, he came to Chicago and taught in a private high school for four years. During that time, Tom also worked as an astronaut until a moon-landing craft that he was testing crashed, leaving him barely alive. A crack team of government doctors used an experimental procedure to equip Tom with a bionic spleen. He was then hired by Jellyvision when the company just happened to be looking for a writer with a background in Elizabethan poetry and Bigfoot fighting.

Timothy Sniffen has been a Jellyvision art director since 1998. He's worked on various versions of YOU DON'T KNOW JACK® and a sprinkling of other stuff. Sam the American Eagle to Gonzo: "Would you stop this foolishness!" Gonzo: "What foolishness would you like to see?"

Although **Michelle Sobel** recently moved to Philadelphia, Jellyvision has been kind enough to let her think she still has her job. They call her a "telecommuter." It's really no biggie for the company because, frankly, her parents pay her salary anyway. Harry's parents are old friends of the family so, you know .... Michelle enjoys sending e-mail and also receiving it.

Arthur Turnbull was born in Chicago. He grew up in other places and after some oh-so interesting life experiences, came on back home. Now a member of Jellyvision's JIST team, Arthur is doing what he loves to do and fulfilling a lifelong dream: helping others and NEVER having to wear a suit to work. From Arthur: "could you add that I love my mama very much?"

Gabe Val has held a variety of positions during his four years at Jellyvision, including technical manager, production coordinator, lead media producer and assistant director. So what's next for this man of many different hats? Gabe says, "I'm thinking a felt fedora, like Celine Dion wore at the '99 Oscars. You know, classy yet mysterious."

Jamie Vann is the creator and director of several really cool games we can't talk about just yet. Jamie started at Jellyvision years ago as a writer for THAT'S A FACT, JACK!® With a background in theatre, Jamie has been an actor and director in Chicago for the past nine years. Jamie also says that he has studied cello with Yo Yo Ma, did uncredited script doctoring for the Academy Award-winning movie "Good Will Hunting" and was recently released after doing a nickel in Joliet on a bum manslaughter rap. But you never know.

JELLYVISION ORG. CHART

Creative Production

Legal

Monkey

Music

Art

Performance

HR

Creative Support

SQA

Tools & Technology

Writing

Audio

Staffing & Community Issues

Research Mgmt.

Office Mgmt.

Designer/ Director

Editing

Finance

ATTEP

Business Development

Producing / Coordination

Evangelizing

Creative Development/ Overall Vision