

Glenn Greenhill Credentials

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www.brandgarden.co



advertising concepts

We've twinned two molecules to deliver an inhaler that works faster and harder



...this one does.



asthmatech

Not all twin function inhalers deliver effective performance...



...this one does.




asthmatech

We've twinned two molecules to provide asthma relief that lasts longer




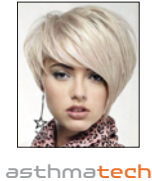
asthmatech

prevention and relief treatment in a single inhaler



An asthma attack makes me think I am going to die and all I want is to get my breath back to normal fast

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asthmatech

When asthma attacks I just want to get rid of the helpless feeling as fast and for as long as possible



asthmatech

Asthma is a suffocating nightmare and I need my inhaler to stop it fast and make it stay away longer



asthmatech

Statistics show that some buyers think it's crazy to change to a combination asthma inhaler that works faster, lasts longer, costs less and patients prefer




But that wasn't you, was it?




asthmatech

A recent survey indicates that some nurses think it's loopy to change to an asthma inhaler that acts faster, relieves for longer and that 94,000 patients prefer to use



But that's not you, is it?



asthmatech

Research indicates that apparently some doctors think it's nuts to change to an asthma inhaler that works faster, lasts longer, costs less and patients prefer



But that couldn't be you, could it?



asthmatech

prevention and relief treatment in a single inhaler

major exhibition

KOSMONAUT

On 12th April 1961 kosmonaut Yuri Gagarin became the first man in space...



...on 12th April 2011 there is a unique opportunity to celebrate and capitalise on that historic achievement

What do you think are the major turning points in history are? Christianity? Bronze and Iron Ages? The Renaissance? The discovery of the New World? The Industrial Revolution? Whatever your thoughts, you will surely agree that one of them was our first voyage into space.

So you may like to know that on 12 April next year Russians will be celebrating the 50th anniversary of their first manned space flight. On that day in 1961 Yuri Gagarin became a hero to the population of the entire globe, saying: "Orbiting Earth in the spaceship I saw how beautiful our planet is. People, let us preserve and increase this beauty, not destroy it!"

Gagarin's courage and the technological prowess which made his flight possible, transcended politics and was seen then as an achievement for all humanity. This was around the time of the Cuban missile crisis, the closest the human race has ever come to all-out nuclear war. Yet, out of that time came so much of today's technology, including mobile communications and ultimately, the internet.

Remarkably, the Russian authorities have kindly agreed to furnish a six-month exhibition, "KOSMONAUT", at the Science Museum in London, from October 2011 until spring 2012. There'll be many original artefacts that have never left Russia before: a Vostok space capsule, Sputnik satellite, Soyuz spaceship, space-suits, photos, archives... All the exhibits will be genuine and original equipment - some bearing the scars and marks of space travel - not models or replicas.

An exhibition of this kind has never been possible before; for all those fortunate enough to be involved it is a matter of national pride and deep cultural significance. The negotiations and planning started over two years ago, and have involved and drawn on the support of both Russian and UK authorities, as well as the Gagarin family.

10

KOSMONAUT

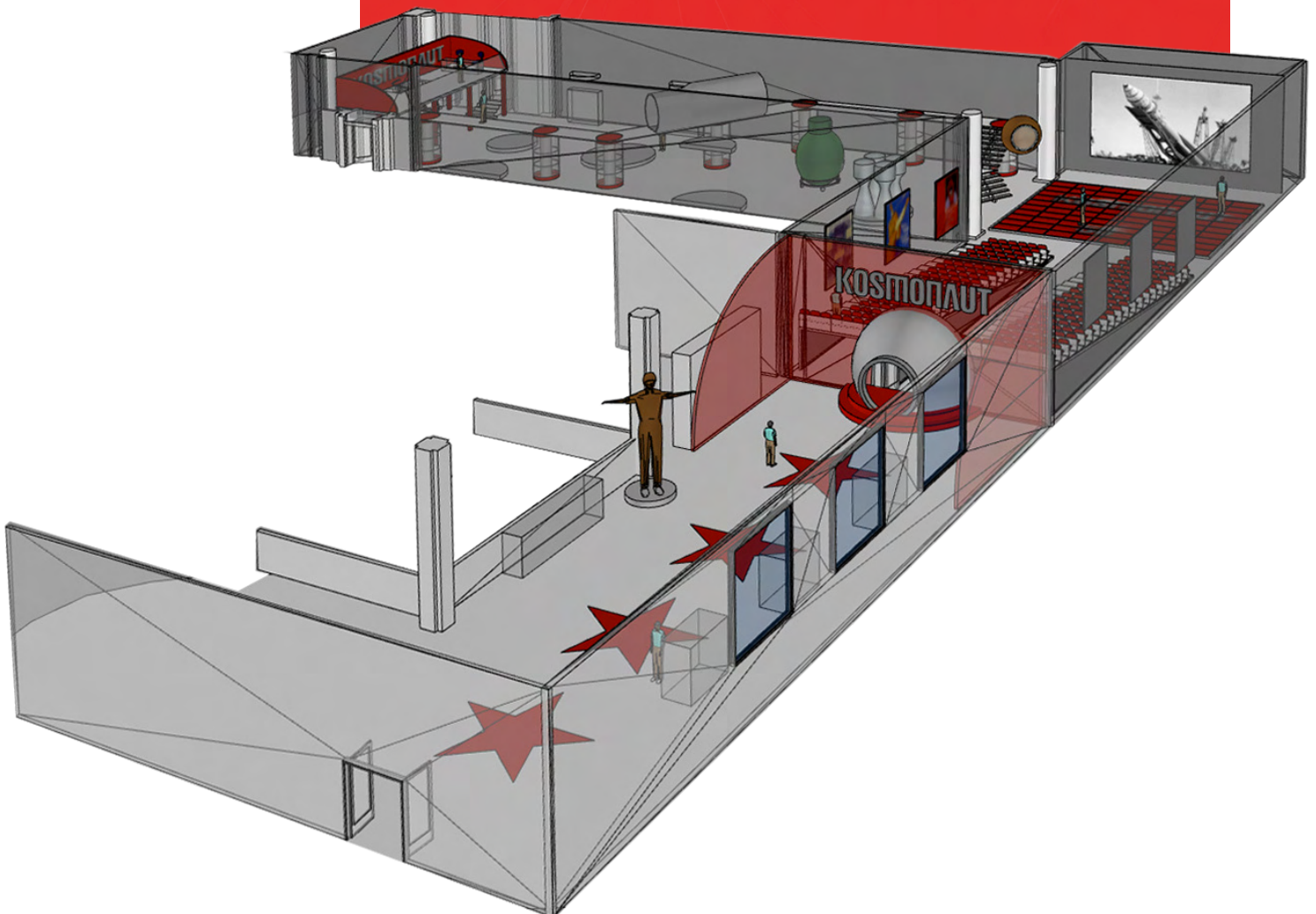
Sponsorship Packages



Kosmonaut Exhibition, Conference & Trade Exposition
6 Burlington Gardens, Mayfair, London

Exhibition opens Friday 18th November 2011 until Sunday 15th April 2012
Conference & Trade Exposition open from Monday 23rd April to Sunday 29th April 2012

KOSMONAUT



In May 2010 I was invited to assist on a project to stage a large exhibition of Russian space hardware in London to commemorate the 50th anniversary of the first manned space flight by Yuri Gagarin in 1961. The exhibition was initially planned for **The Science Museum** and came to be called **KOSMONAUT**.

The deadline for the opening of the exhibition was April 2011. The project had been in development for the previous 24-months but had stalled.

The client, Dr. Patrick Fullick, needed a powerful presentation of the project in a highly compressed time frame. This involved creating an identity and logo, a website, an explanatory and credentials brochure plus a wide range of exhibition planning and design concepts.

It was essential to engage interested parties. In London; The British Council, the UK space and satellite community and also those within the UK embassy in Moscow and decision makers within the Russian space and trade relations communities.



Offers of sponsorship are invited for either all or part of the exhibition

Financial requirement

Development funding \$250,000 by 30th June 2010
Implementation funding \$9.75-million in place by 31st August 2010

3

**"This exhibition will
be the highlight
of British/Russian
cultural relations"**

Dame Anne Pringle GCMG
HM Ambassador in Moscow

KOSMONAUT

The KOSMONAUT identity
Can be developed and used as a brand mark on any communications and product material, from April 2011

Promotions
Give out up to 200,000 tickets to utilise as incentive

Hospitality
Entertain key clients and contacts in a branded private lounge at the museum

VIP Previews
Host the preview event on 12 April 2011 - the 50th anniversary of Gagarin's space flight - at the museum
Media exploitation, Promote KOSMONAUT externally/globally, internal media

Corporate responsibility
KOSMONAUT provides a CR platform, particularly in the area of education

The KOSMONAUT Brand
Positions lead sponsor as sensitive to: history and culture, having a truly global perspective, delivering technology for people.

Dr. Patrick Fullick takes up the story: "I first met and then worked with Glenn in early 2010. My initiative, to stage the first ever exhibition of Russian space technology in London had reached a critical stage.

After many months away in Moscow I had obtained agreement for the loan of a large collection of historic, iconic and prominent exhibits. Unfortunately, the people tasked with the London side of the project failed to action or produce what was needed on almost every criterion.

With considerable time pressure, Glenn stepped into the breach, and showed his talent, expertise and personal qualities in a very short time to meet pressing presentation deadlines.

Little more than a week into our association, Glenn had established a visual/brand identity for Kosmonaut - formulated an associated philosophy and put together a website. He had also constructed the framework of realistic business plans and practical production plans.

From knowing very little about the subject matter (spaceflight) or the context (Russia), Glenn rapidly got up to speed and showed astonishing intuitive understanding of the complex and sensitive historic, diplomatic, financial and political landscape.

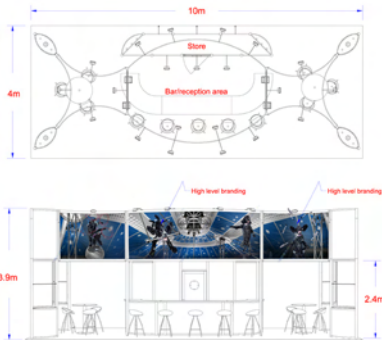
Over the ensuing months we attended many high level meetings. Always well prepared, Glenn's presentation work was always well received. The calibre of the work ensured it was given serious consideration by a wide range of interested parties and contractors in the UK.

And during a tough week of meetings in Moscow, from museum directors, to cosmonauts, to diplomatic staff, right up to the **deputy director of ROSCOSMOS**, the Russian space agency, Glenn acquitted himself with absolute commitment and professionalism.

Throughout the process to make **KOSMONAUT** a reality, Glenn showed himself to have qualities that include intelligence, wisdom, wit, creativity, humility and an ability to assimilate information, then meet or most often even exceed requirements, in unbelievably short time-frames.

Calm under pressure and always able to offer a constructive course of action, in my experience Glenn has proved to be an inspiration in every work situation."

brand relaunch





The power of 14

Bio-Kult is the only broad spectrum probiotic that has a specially developed formula containing 14 strains of carefully selected beneficial bacteria.

ADVANCED PROBIOTIC FORMULA
120 CAPSULES
Bio-Kult®
Food Supplement
IMMUNE & DIGESTIVE SYSTEMS SUPPORT

Protexin®
health care
Science and nature in balance

Probiotics International Ltd, Stoke sub Hamdon, Somerset TA14 6QE U.K. • t: +44 (0) 8707 665108 • f: +44 (0)1935 826300 • e: info@bio-kult.com • w: www.bio-kult.com

Microflora supplements that actively cultivate digestive health



Girls can't be electricians!



Oh yes we can

My name is Rebecca. I'm 21 and in the second year of my Advanced Modern Apprenticeship in electrical installation with JTL, who has around 7,000 apprentices currently in training. JTL arranged everything for me and it wasn't as difficult as I first expected. I've worked in an office before and found it too boring, and being broke studying for a degree didn't appeal to me either. Having an NVQ Level 3 as a fully qualified electrician with prospects of a secure future really does suit my needs!

Now, I am just beginning to realise that female electricians have something special to offer the industry and customers too.

Best of all, I really like the fact that I'm employed fulltime, combined with college, and actually get paid to learn. So if you want to do as well and as aged between 16 and 19, just call JTL free today.

Freephone
0800 0852308
or visit: www.jtltraining.com

JTL

Girls can't be electricians!



Oh yes they can

...and we have Amin and Rebecca to prove it! So come on girls, there's never been a better time to learn as you learn to become fully qualified as an electrician.

When you apply for an Advanced Modern Apprenticeship with JTL, we will arrange employment for you and cover the cost of your training to NVQ Level 3.

Unlike university bound students, you will get a regular salary immediately and have a head start to a prosperous and secure future. JTL is the industry's leading training provider with over 7,000 apprentices currently in training.

So, if you're a smart and determined head on your shoulders and are between 16 and 19 years of age, you could give all of those doubting 'office types' a big shock and prove that girls can do it just as well as boys!

To find out more just call us free today.

Freephone
0800 0852308
or visit: www.jtltraining.com

JTL

Girls can't be electricians!



Oh yes we can

My name is Amin. I'm 18 and in my second year of training to become a fully qualified electrician. I'm an Advanced Modern Apprenticeship with JTL, who has around 7,000 apprentices in training.

I really wanted to do something different with my career and saw this as a challenge and a chance to prove that women are as good as men. I know that I would be far too confined working in an office everyday!

I took the apprenticeship option because it has a clear goal at the end. I achieve NVQ Level 3, fully qualified electrician status and a ready-made career with prospects. If I'd gone to university my career path may not have been so secure. Being employed and earning a regular wage while I'm learning is a great bonus too! So if you want a prosperous future, and are between 16 and 19 years of age, just give JTL a call free today.

Freephone
0800 0852308
or visit: www.jtltraining.com

JTL



HYLLE  ROYCE



Stares
CONSULTING



Lindley Mortimer

asq!

Analyse  *Risk*
WEALTH PROTECTION



Tune 

It has been a pleasure working with Glenn because he achieves a rapid grasp of the brief – even if the topic is unfamiliar to him – and is quickly able to analyse the marketing problem to come up with a range of creative solutions. This means that his ideas are based on sound strategic understanding and deep insights into customer behaviour. He also brings years of advertising experience, gained at the highest level.

REG MANSER - CHIEF CREATIVE OFFICER - LIFE HEALTHCARE COMMUNICATIONS - DECEMBER 2015

I've worked with Glenn for many years. He is very insightful and has a real instinct for brands and marketing. Others can be struggling with coming up with great ideas but Glenn always comes through with something very clever and powerful, in short order! Anyone looking for winning strategies and execution would do well to talk to Glenn.

GUY LANE - PARTNER - INSTINCTIF - LONDON - JANUARY 2014

Over the ten years that Glenn has worked with Kanji it is no exaggeration to say that he has made a significant contribution to its four-fold growth in both turnover and profitability. Glenn has conceived over 300 marketing projects for high-tech companies such as PeopleSoft, Hewlett-Packard, SAP and Oracle.

In doing so he has shown that his strength is not only his ability to assimilate and understand sometimes complex value propositions, but to simplify and present them in such a way as to make them compelling to the target audience. His consistency of creativity is remarkable. But, at the same time, he is wholly pragmatic about the need to work within clients' specifications and deliver measurable business results.

He can operate equally well both at the strategic and practical level and understands intuitively the priorities and requirements to make marketing campaigns a success.

CHRIS JONES - SENIOR PARTNER - KANJI - NOVEMBER 2005

The planning, brand strategy, creative work and direct marketing initiatives delivered significant improvements in effectiveness and to JTL's image in the industry. His ideas had the extraordinary quality of reaching JTL's two target audiences, teenagers and business owners, with maximum effect. But without ever alienating either.

I spent many hours on the phone with Glenn, working remotely, to produce an extremely wide range of materials. Glenn produced all the concept work and the bulk of the production work himself so it is creditable that it was always exciting and on time, on brief and on budget.

HELEN McGRATH - SENIOR MARKETING MANAGER - JTL

Glenn's sessions on creative strategy have been amongst the highlights of the year and regularly receive the plaudits of the audience. He has the ability to bring together and utilise the full armoury of communication disciplines to create an exciting and effective solution.

The real case histories that make up his presentation have been, and still are, ahead of their time - combining design, sales promotion, brand advertising, direct response and database marketing.

Glenn's talent as an innovator and creative thinker who refuses to content himself with second rate work is reason enough to hope that he will continue to share his views with our students for many years to come.

**DEREK DAVIES - PRINCIPAL LECTURER OF MARKETING - KINGSTON UNIVERSITY
& COURSE TUTOR DMA DIPLOMA - THE INSTITUTE OF DIRECT MARKETING**

Glenn is the fastest thinker I've ever met - a totally integrated campaign is conceived in the time many people would need to simply assimilate the brief.

ANGELA SAVIDAN - COPY DIRECTOR - GREY COMMUNICATIONS GROUP

Glenn at thirtysomething combines the raw enthusiasm and spark of youth with the wisdom and understanding that comes from years of enlightened human observation. Anyone who dares to let loose an exceptional creative talent should join the rush to secure his services. It is an opportunity too good to miss.

BRYAN HALSEY - CHAIRMAN & CHIEF EXECUTIVE - HLY-GREY GROUP OF COMPANIES

I was particularly impressed by his creative and lateral thinking, and his ability to think about a client's problem and relate to a client's business.

FRANK COCKMAN - VICE CHAIRMAN - GREY LONDON

The work created for Emirates Airlines UK launch was fresh, appealing and original as well as being strategically accurate: the overall success of the launch campaign may be seen in the fact that Emirates now have market leadership with 67% share of the London/Dubai route.

JONATHAN DAVIES - EXECUTIVE DIRECTOR - GREY EUROPE

Whitbread's chain of Lansbury Hotels goes from strength to strength. I believe this owes much to yourself for our above and below the line activities. You created an effective campaign for both launch and follow up. You maximised the benefit from our relatively modest budget through the balance between "direct response" and "awareness" activity. Your drive for value for money was much appreciated. We are so committed to the launch creativity and the high yield promotion scheme we are still using it and intend to continue doing so.

FRANK COAN - MARKETING DIRECTOR - WHITBREAD HOTELS

Glenn puts equal effort into the preparation for and the development of creative work. This means his creative ideas emerge both naturally and apparently effortlessly from the process attacking the problem and fighting a way through to a truly effective solution.

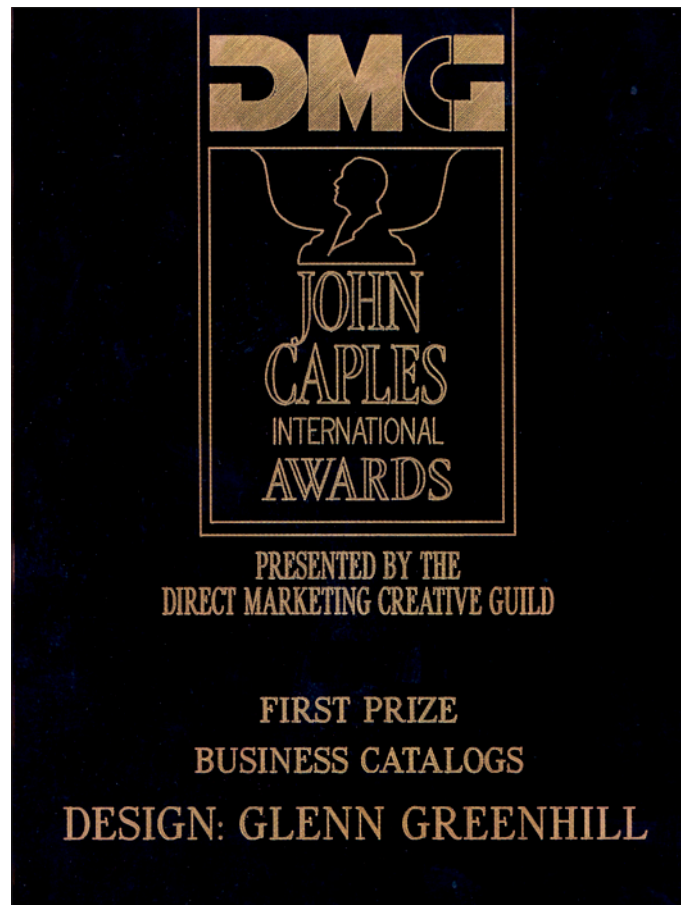
MIKE CHURCHMAN - MANAGING DIRECTOR - PML CREATIVE STRATEGY

I have always greatly valued the contribution you have made to the strategic thinking and creative implementation of our campaigns.

TONY MASSEY - MANAGER DIRECT MARKETING - MIDLAND BANK

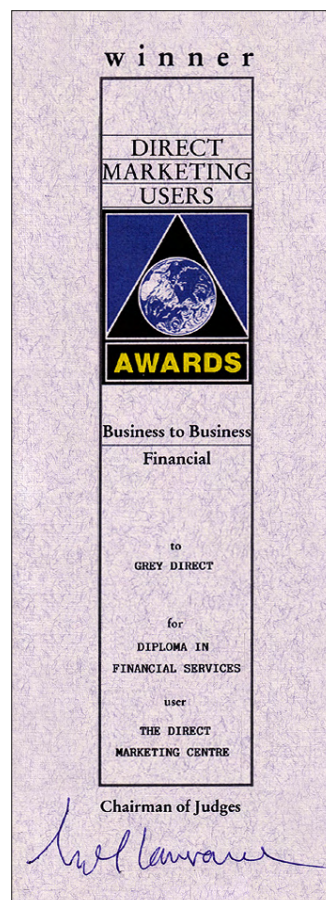
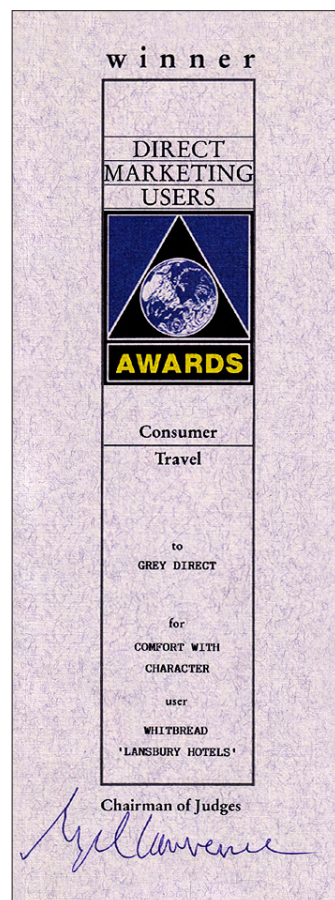
Glenn makes things happen. It doesn't matter how tough the problem or how tight the deadline the job always gets done and to a high standard. His ability to combine creative flair with practical efficiency has contributed immeasurably to the success of Misco worldwide.

DAVID WHITAKER - EUROPEAN MARKETING DIRECTOR - MISCO

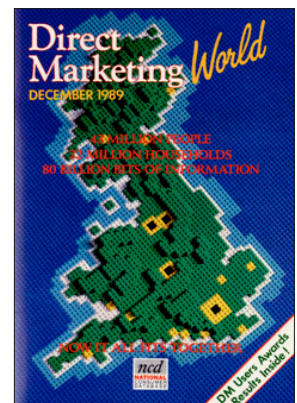


Let's face it, direct marketing has had a tacky, non-creative image for far too long. On a final personal note, the Awards made me feel part of something big and important, in a way I have not experienced before. I am still an Art Director at heart, and so to borrow the words of the legendary John Caples I can say: "They laughed when I said I worked in direct marketing...but then it started to get creative."

Glenn Greenhill
Creative Forum



Said one of the judges, "Probably one of the most sophisticated things I have ever seen. Grey were awarded the category prize because of their demonstration of total understanding of Lansbury Hotels positioning in this very competitive market. All elements of this promotion set the atmosphere and feeling of these hotels, differentiating them from their competitors. A very impressive winner".



Greenhill plays wider field

Grey Communications Group (GCG) has promoted its direct marketing creative director to a creative trouble-shooting role across the entire group. The promotion represents the rising status of direct marketing within marketing services companies.

Glenn Greenhill, currently executive creative director at Grey Direct, will work on a project basis throughout GCG companies, which include PR arm GCI Sterling, Hilton Taylor, Creative Strategy, PML Agency, and Grey itself. He will report to Morgan Johnson, executive director at GCG.

"GCG really wants to develop the idea of the total communications service, and my appointment is part of that," says Greenhill. "It is impossible to force companies to work together by disciplines imposed from above, but a central creative strategy may well succeed in effectively binding the various companies together."

Greenhill's replacement as crea-



Greenhill . . . symbol of the rising status of direct marketing

tive director at Grey Direct is Angela Savidan, who is currently deputy creative director and copy director. She took these posts after moving from the ad agency, where she was senior copywriter and group head.

Greenhill's move from direct marketing to a much broader creative role is likely to depend on the ability of other creatives able to bow to the authority of a direct marketing man.

Greenhill takes on roving role at Grey

BY ROBERT MAYES

Grey Direct executive creative director Glenn Greenhill has taken up a new roving role within the Grey Communication Group.

Angela Savidan, deputy creative director and copy director at Grey Direct, now assumes the role of creative director. She joined from the mainstream Grey agency 18 months ago.

Greenhill will report to GCG executive director Morgan Johnson with his brief being to "complement the creative resource throughout the group's companies where necessary, working on a project basis".

Johnson says of the move: "We have been impressed with Greenhill's ability to think creatively at a strategic level beyond the confines of DM."

Greenhill says the new role will allow him to broaden his "creative planning" role, encompassing creativity and marketing. "You may well have a good creative idea but if the marketing thinking behind it is not sound then it will not be effective."

And he adds: "I have always believed that creative ideas make the process of growth happen — and with the num-



Greenhill: Going beyond DM

ber of complex communications strategies currently being implemented by clients it is strategic creative thinking that can bind all the separate elements together.

"As a creative person I recognise the differences, but not hard boundaries, between the various disciplines."

The New York Times

January 22, 1990

THE MEDIA BUSINESS: ADVERTISING

THE MEDIA BUSINESS: ADVERTISING; The British Are Coming, And Winning

By Randall Rothenberg

Fifteen of the 129 finalists, and nine of the winners, in the Direct Marketing Creative Guild's annual John Caples Awards were British direct-marketing agencies. The number of British finalists, and the 235 foreign entries, were records in the 12-year history of the awards, said organizers of the ceremony, which was held at the Waldorf-Astoria Hotel in Manhattan on Friday.

Mr. Schulberg said these and the other British finalists were "smarter, fresher, more single-minded" than many of the American ads he had seen.

Among the British winners was a campaign by Grey Direct in London for Royal Life, promoting the company's second-mortgage products. Included in ads inserted in The Sunday Times of London were pairs of rose-colored glasses that, when worn by readers, enabled them to see money otherwise hidden in pictures of a home.

Perhaps out of modesty, Glenn A. Greenhill, the executive creative director of Grey Direct in London, a unit of Grey Advertising, disputed the notion that Britain is overtaking the United States in direct marketing.

"Americans have done a lot of pioneer work in direct marketing psychology, and they are brilliant practitioners," he said. "But there are differences. I don't want to say the American work isn't subtle, but in response to English peoples' natural restraint, there is a different kind of voice and ingenuity one needs to bring to bear."

I recognised long ago that creativity and technology in combination bring about rapid change.

At the age of 22, I (temporarily) set aside music, writing songs, playing guitar and singing in a band and joined a fledgling agency based in Richmond.

Halsey Leigh & Young had been specifically set up to compete with Wunderman's London and aimed to take a share of business in the specialist direct response advertising sector. It was called 'below the line' and a poor relation to the much more glamorous above the line brand advertising. At the time none of this meant anything at all to me. All I wanted was a regular job to earn enough money to continue my own creative quest and get back into the recording studio to record some more songs.

I was hired as a paste-up artist. Unlike all the other advertising and graphics companies I had approached since leaving college, it didn't bother this agency that I am red/green colour blind. The senior art director who hired me said in a kindly manner: "Don't worry my boy everything we need you to do is in black and white."

So in early 1977, with scalpel, box of 10A blades and can of Spray Mount, I set about putting together artwork for mono newspaper, broadsheet size, direct response advertisements, for the agency's biggest client World Records. These classic and traditional advertisements appeared in weekend editions of The Observer, The Guardian, The Sunday Times and some tabloids. They sold - using a mail order coupon - 12" vinyl record boxed sets of EMI's back catalogue: Hank Williams, Maria Callas, Slim Whitman, Brass Bands, Rock & Roll, and later Motown and Beatles collections.

The opportunity for me came when HLY were invited by EMI to pitch for the launch of a new music marketing initiative to capitalise on Sony's revolutionary Walkman portable player which had taken the market by storm in 1979 and now 5-years later had achieved high market penetration. The new music club was to offer back catalogue on the compact cassette format.

My boss Bryan Hasley brought me into the creative briefing with all the senior art directors. The task was outlined and everyone went home at 5pm to think about the job. I had to work late on amending some artwork. I went home at 9pm and then stayed up until midnight producing a handful of ideas in a sketch pad which I took to the meeting the next day.

My boss Bryan Halsey, an extremely accomplished and experienced copywriter, started the creative session with a pile of A4 paper on which in fat black felt pen he rapidly scrawled his ideas for headlines, offers, club names and pinned the pages on the long boardroom wall.

During the course of the meeting he ran out of paper and grabbed my pad. He saw my ideas, liked them, picked out what he considered to be the best three and pinned them on the wall.

None of the art directors or copywriters had brought anything to the meeting except blank pads and complacency. At that time Bryan was both the creative and the business head of the agency.

He then did something which to this day still astounds me. Carried away with creative excitement and enthusiasm Bryan proceeded to assign my rough visuals to the senior art directors and copywriter teams to have them 'worked-up' as presentation visuals. It was of no surprise to me that this rankled their elevated creative egos.

A week later the agency won the business after making a presentation in which my concepts were the deal clincher. I was promoted and made a junior art director. It made me a lot of enemies too.

As it turned out, my account-winning ads would never be produced or published. I was understandably upset, but not defeated. I had brought some new ideas into existence - I was proud of them - and that was a reward in and of itself - a philosophy that has helped me retain my enthusiasm.

I also knew I had been taught essential lessons for a future creative director. The head of the agency became my creative partner, copywriter, teacher and mentor for the next decade.

In about 1984 my agency took delivery of a new Canon Laser colour copier at a time when the art directors in the creative department still used Magic Markers and spent an entire day to produce a single visual for a whole page advertisement. This coincided with the arrival of low cost lithographic colour printing technology, digital typesetting and consequently a boom in the publication and circulation of the Sunday supplement.

Precursors of the internet, the pages of these glossy magazines were packed with direct response advertisements. They facilitated armchair shopping, established shopping as a weekend leisure activity and brought about a huge mail order boom.

The agency prospered. I was promoted several times.

Once I discovered that I could use a colour photocopier to produce concepts faster and to a higher standard than anyone in the agency had ever done before the creative department started to empty of expensive senior staff and the business quadrupled in size without them.

I am now the same age they were then. I swore I would never be like them. I'm not.

Priceless In Uxbridge is a screenplay project that started in 2009 with writing partner Guy Lane.

It is a social drama that examines contemporary social values and the significance of conceptual art through a period of economic turmoil.

Development of the script and an animatic led to the production of a full soundtrack.

To hear the experimental soundtrack online demonstration that illustrates what can be achieved with current text-to-speech technology visit the "brandassets" section of: www.brandgarden.co



TURN ON & TUNE IN

103 tracks of the coolest music on a single disk.
10-hours of non-stop chillout, integrated with a custom player application. All yours for a cool £34.95 + p&p

Ever wished you could re-create that super cool club without room at home... Ever wanted to tune the 'radio' and 'tune' out of your radio station... Ever wanted to get horizontal without having to get up and change the cd every hour or so... Well off-duty because all those things are now possible with RadioROM Cyberg.

RadioROM is a radically unique new music product. It combines all the best advantages of mp3 and Java technology to deliver you a music entertainment experience like no other by taking the compilation album into a different dimension.

Play it on your PC, your mp3 portable, your mp3-enabled DVD player or car system. The same disk works everywhere. There's no time-consuming encoding, no searching, no downloading required, no organising, no set-up to bother with - everything has been done for you. Plus, a lot of instant, one-touch functionality has been added in to increase your pleasure.

With the RadioROM application installed on your PC you'll be able to automatically generate playlists, set the playlist duration from a single track to a full non-stop 10+ hours of 103 tracks. You can also select the playlist shape, fast to slow, slow to fast, peak in the middle, dip in the middle and random. Select the average tempo and even cross-fade the tracks by a precise amount to create a seamless programme of music that would work in the very best club chill-out room.



The virtual reality interface means that the track's cd spins shuffle realistically in the selection and playlist series. They can be dragged and dropped individually and inserted into the play programme as you wish. Create a 'DJ' set that's 'perfect' and you can use it forever with a few clicks.



It all takes just seconds to generate - and no matter what you adjust, the music is never interrupted, just relax and let RadioROM Cyberg do everything for you or take complete control.

everything is dynamic, logical, intuitive and happens instantly.

The music on Cyberg has been selected from some of the UK's leading labels including: Virgin, Zomba, Catalina, Parlophone, EMI and Beechwood. Check out the track list on the right and if you'd like to preview the music visit www.radiorom.com now. You'll be able to hear a loop of each of the 103 tracks, check out the source albums and order your copy. At just £34.95 + p&p you won't find a music product that is cooler or better value for money.

To order your copy of Cyberg today just call 0800 123 4567 or order online at www.radiorom.com

www.radiorom.com



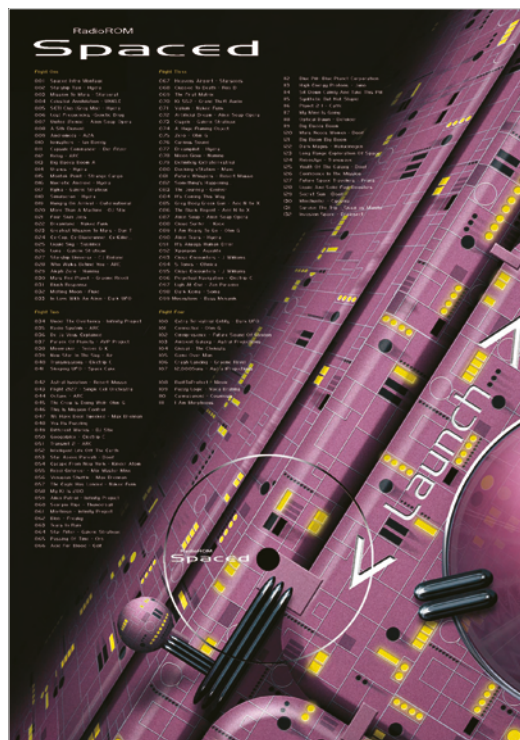
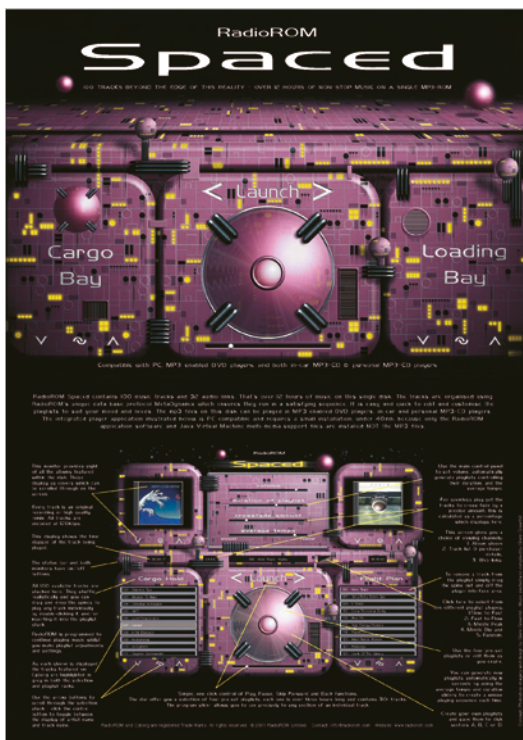
103 TRACKS ON A SINGLE DISK

10-HOURS OF THE COOLEST MUSIC

INTEGRATED CUSTOM PLAYER APPLICATION

ALL YOURS FOR JUST £34.95 + P&P

See the full specifications at www.radiorom.com/cyberg



RadioROM

Is an innovative music project that combined technology, software, marketing and design in a unique manner to bring to market a completely new category of audio/visual music compilation entertainment product.

To find out more visit the "brandassets" section of www.brandgarden.co