

**MAYDAY !! MAYDAY !!
BELOVED LUXURY LINER BEING
TORPEDOED BY GIANT WARSHIP
FROM OWN FLEET !!**

Gentlemen

I recently went to Dallas to visit my daughter, and for the first time in many years spent time at the House of Blues. I spoke to the managerial staff, visited various departments, and spoke at length to the general management. I thought for some days after my return whether I should write you this letter, and now know it is my duty to voice the opinion of "the creator." Please be patient with what follows. I only have your interests and that of the HOB at heart.

I know from the hundreds of phone calls and emails, etc, that I received after my leaving, that the new group put in charge of running the beautiful creation, known as the House of Blues, was unqualified, greedy, and indignant to the Mother Ship. I know they partially dismantled the "heart and soul" of the business, and were deeply hurt and mortified as I know you and the staff were. They were blind individuals with no worthy leadership at the helm. They proceeded to lose \$150 million, going from one bad decision to the next. Now you are under the yoke of another master. A corporate giant that has absolutely no experience, knowledge, or interest in running a public service business, and most importantly, a dynamic cultural "Brand."

My great uncle, Isaac Burton Tigrett, created one of the greatest and most profitable railroads in America, the Gulf Mobile & Ohio Railroad (GM&O, est. 1912). He was laughed at for taking on the giant Yankee establishment that owned the great Illinois Central Railroad when he built a parallel line a quarter mile from theirs, stretching from Chicago to New Orleans and Mobile. Like the HOB, he was full of heart and

understood the people. He spent all his time networking all the farmers and industrialists that would use his railroad when it was time to go to market. He took away 50% of the market share of the Illinois Central Railroad between 1932 and 1956. He was a thorn in their side. No matter what they did to stop him, he was ahead of the game with the people's interests always at the forefront. When he died in 1956, the Illinois Central made its move on the GM&O. Under the guise of a friendly merger, and promises of working together, the Illinois Central took control of their ancient foe (the thorn in their side). They immediately set about to dismantle and destroy their rival, even though it was highly profitable and more sophisticated than their own railroad. They closed all the GM&O train stations, erased the name from everything, tore up the tracks, and fired the staff that was a successful working family. This is an ancient story of corporate rivals, and it happens every day.

This is exactly what is happening to the House of Blues. It was always a thorn in the side of Clear Channel. They hated the fact that the musicians and artists preferred playing the House of Blues over their own corporate venues. The entire vision of the HOB was to celebrate the artistes and create culture. We treated them deservingly as our cultural gods, which they are. They were the entire focus and their fans followed. It is quite apparent that Clear Channel (ie, Live Nation) is dismantling their ancient rival, of which they have no understanding. It was so clear, in speaking with HOB staff in Dallas, that there was no leadership or autonomy at the local level, as had previously been active at the HOB in earlier days. Every decision had to go to "corporate." I met no one with "individual thought." They were all in fear of losing their jobs, knowing that the business, without a doubt, was failing on many levels.

I am sure that both of you gentlemen are now oppressed in the quagmire of "corporate culture." I'm sure you're aware of the disregard and worse, the disinterest, that Live Nation has in the beloved HOB they bought.

The only way to survive a corporate culture, no matter what your responsibility, is to show growth and turnarounds in losing situations. The corporate mentality cannot argue with this, and it is the only safe haven for your personal future continuation with the HOB. You gentlemen must change your point of view, disregard the corporate oppression, work underneath the wire in the restaurant and branding side of the business, and make bold, decisive leadership decisions that are followed through by constant personal communication with your staff. It takes time to turn a luxury liner around. In my opinion, with the implementation of a few new strategies, in four to six months (comparing the losses that are being made now to the gains that can be made), you can be assured of your continuing employment based on simple financial "good news." The leadership is not going to come from them, and surely you know this. They have captured you in their nets, but left you underwater to drown. The corporate "fear factor" blinds you with the thought of losing your job or position, which immediately relates to your family and its future. You become stagnant, never following through to any depth, like a deer in the headlights of an oncoming car. You will lose the game unless you make immediate, decisive decisions. Once again, these decisions are within your orbit, not theirs. They involve the HOB Restaurant, the Foundation Room, Marketing, Artiste Relations, and re-launching "the Brand" to coincide with the ever-moving "new culture."

So many attitudes I found prevalent at the Dallas HOB were based on programming decisions made in 1998, just prior to my unceremonious exit. Culture has moved on, as it

always does, and the secret to success for the House of Blues and the Hard Rock Café was always moving with it. There are now dynamics occurring that will separate the men from the boys. Here's a little tutorial on the cold facts, which are even more dangerous than your "corporate predicament."

Welcome to the Recession!

(and it's gonna be a long one)

It is here to separate the "wheat from the chaff." Many doors will close. The days of the hip-cool and trendy are numbered, along with Nouvelle cuisine, celebrity chefs, and false minimalist design. Corporate "guest checks" and "speculative hipsters" will disappear into thin air as culture changes. It is the "nature" of all things. Few have the vision to foresee culture's next destination; to arrive there before others and move on to its next port ahead of the dog-pack. Bright, authentic, fearless shining stars are a "breath of fresh air" to all in recession times.

When we birthed The **HARD ROCK CAFÉ** in London in 1971, England was in a deep recession—the country was bankrupt and in chaos. All service institutions suffered badly and many failed and closed forever. The arrival of the **HARD ROCK CAFÉ** was a beacon of light in a "sea of darkness" and became a bright, uplifting "must destination" for people trapped in the dark moods of depression. Again I learned this lesson of "opportunity" in the midst of a local recession in Dallas, Texas, in 1984. Restaurants and Club doors closed while we opened like the sun, and thousands of patrons a week rejoiced. The unsure proprietors followed and Mckinney Avenue was born.

No one understood the coming power of The **HOUSE OF BLUES** until it bravely landed in the middle of the derelict, forgotten Sunset Strip in Los Angeles and the dark side of the

French Quarter in New Orleans. Both opened at ground-zero for prostitutes, crack dealers, and a sea of vacant buildings. Nothing was there or wanted to be. The **HOUSE OF BLUES** arrival brought locals back to the French Quarter and solely revitalized the Sunset Strip. The unsure proprietors soon followed the "ice-breaker" once again.

Pure vision is fearless in hard times and to it becomes "gold mine opportunities." Bad times level the playing field like napalm. They open doors for honest, authentic, dazzling concepts, giving them free reign to dominate and re-inspire the populace. As pretenders fall, institutions fade into their own negative vibrations. The people can smell it, taste it, and they reject it; turning away to look for a bright, uplifting, authentic home.

The **HOUSE OF BLUES** can and must be that home. It must "keep the promise" and give the people the "correct product" at the "right time." The recession is on and now is the time.

As Al Pacino said in *Scarface*, "Balls give orders." Here are a few suggestions for the fearless.

1) THE FOUNDATION ROOM

The Cheese Club was conceived in Dallas, Texas, in 1985 as an experimental "portal" to get the "high-end," needy hipsters (that required more attention than the regular folks) a way in. It worked brilliantly and was just a front to create more business. The Foundation Room is its child. The only difference was that it was also conceived to support the International House of Blues Foundation. We premiered it in Los Angeles in 1994, and it was the greatest gathering place in recent Hollywood history, as was the House of Blues. We played on the insecurities of actors, producers, business and political

celebrities, and they played right into our hands. As you know, since my departure no one has really understood the game that the good Lord has given me to play. The Foundation Rooms in LA, Dallas, and other cities are now empty assets. This does not have to be. Each town is different culturally, and the Foundation Room must be molded to each individual scene and its cultural needs. Let's look at the cold facts as a per-square-foot investment by the stockholders. The building, decorating, running costs, staffing costs, electricity, lights, property taxes, etc, exhibit unacceptable losses per month at these failing locations. Let's use Dallas as an example. I'm sure all of the above ran into a million dollar plus investment to build and decorate, and another \$200,000+ annually to staff, maintain, and run the utilities. Investors expect in this type of business a minimum 25% annual rate of return on their investment. That's approximately \$300,000 net. There is no reason on this planet why you can't reach that figure. When I asked the GM there, after seeing a completely empty Foundation Room night after night, how many members use the place, he said about thirty of the 480 members a week. Those thirty members are a waste of time, and don't even pay the electric bill. You must get off this old, meaningless image that exclusive membership is important in any way. The only important factor, financially, is that it partially supports the HOB Foundation. Otherwise, it is a completely under-utilized, financially failing museum piece. I spoke to the GM at length and told him exactly what could be done to turn the Room around in Dallas, and how it could be a model of success for other failing Foundation Rooms holding on to ancient by-laws in this new paradigm of inevitable growing recession. It's really quite simple. The

Foundation Room has a reputation of glamor, opulence and exclusivity to the "in crowd" (all 30 of them). Now is the time to use it to your advantage. I took the GM out on the front porch and asked him to look around. It was lunch time (I counted the 37 customers for lunch that day). I said to him, "Tell me what you see." He said, "Lots of buildings." I said, "What kind of buildings?" He said, "Well, we are within a stone's throw away from the entire downtown business district." I asked him why there were no business people having lunch at the HOB with a market of tens of thousands within a quarter of a mile. He said nothing. No one had led him to the obvious answer from "corporate." I told him the Foundation Room is the answer to his failing lunches. It is already closed at lunch in every location that I know, many in ground-zero business districts. "Forget this membership 'nonsense'," I said, "and open the place up to the business marketplace, which is all around you. Make the Foundation Room a glamorous business luncheon destination with a reasonably priced buffet, soft and hard drinks, and a small set a la carte menu. Put four tops, two tops, and sixes in all those empty banquet rooms, including the main bar room. Put the beautiful buffet on the bar. Have attractive waitresses that are now sitting idle on the case. Get the leading business PR firms familiar with the marketplace to launch the whole affair. Distribute one-year complimentary memberships to every CEO, CFO, COO, Marketing Chief, and Public Relations Officer of every company within a mile. Open with a special week of lunches just for them, and they will bring their minions with them. Open to everybody for lunch. Remember, the only thing really exclusive on offer in a Foundation membership is that it is good for all the Foundation

Rooms nationally. This membership is local only. Those that wish to pay an annual fee for access to all Foundation Rooms are okay. It is imperative to continuing success that you create a local membership that is complimentary for the first year to a select marketplace."

Example: the most exclusive dining club in Dallas, costing \$10 million in 1984, is "The Crescent Club," which sits atop Crescent Hotel, an office building a few blocks away. This is an opulent, sophisticated room created by H.L. Hunt's daughter, the great hotelier that created Rosewood Hotels, which includes the Bel-air in Los Angeles, the Lanesborough in London, the Hanna Ranch in Maui, and many other five-star exclusive properties around the world, including the Mansion At Turtle Creek, and the Crescent Hotel in Dallas.

My daughter, Augusta, moved into one of the many new living environments that are the young and hip, Le Cirque, a block away from HOB. The Crescent Club, (looking to the new markets within the famous, "upwardly mobile" Dallas business crowd between 25 and 45) gave Augusta and all the new residents a complimentary one-year membership to the infamous Crescent Club. Wow!! These guys are smart, but we have a better product and a better Room.

I told the GM that the massive population of these upwardly mobile business folk that live within two miles of the House of Blues can fill the Foundation Room every night. A giant 20-story new one is about to open directly across the street from the HOB, called Home. This, gentlemen, is a no-brainer. There are ten such hip living environments newly opened in Dallas for the exact target market you desire. They all want to drink, relax, and meet somebody of the opposite sex. Remember the absolute

basis of what we do is called "boy meets girl." Each resident of these new cultural environments should be given a local, six-month complimentary membership. They should be contacted bi-monthly via a Foundation Room email magazine announcing special parties and events. The Foundation Room should be Dallas's every afternoon "hip room" to unwind and relax for everybody. The magazine should be about "them" and the things they're interested in, not just the House of Blues, but what's happening all over Dallas—art, music, politics, and social outreach, and of course, the International House of Blues Foundation.

I told the GM that this was the path to turning a loser around. I suppose he was just intimidated, but he agreed to the program and I subsequently invited the five beautiful marketing, rental and concierge ladies from Le Cirque to come down, have drinks and dinner, meet the GM, and have him explain the new program. They were ecstatic. We had the dinner, he explained the program and told them to expect complimentary memberships for themselves and their clientele. A week later he reneged. Frightened of making such a bold decision on his own? "What would corporate think?" He even rationalized that this would not please the 30 members that utilize the Foundation Room. He just lost himself, you, and the company \$250,000+ net because of lack of leadership and understanding of how to play the game in these changing "recession" times.

The Foundation Room is a dynamic under-utilized asset and visionary action must be taken immediately to turn things around. Also, every modeling agency, every marketing agency, advertising agencies, etc, should be

given immediate local memberships if you want to fill the Room and the coffers of the company.

2) SPECIAL NIGHTS

The company soared in the 90s on special "music and event nights" aimed at the local marketplace.

GAY NIGHT—this we did in Hollywood one night per month on a Sunday. Don't be homophobic, guys! This was the most successful, by far, in sales and attendance of any night I ever did in my career. Gays spend more money buying champagne and competitively entertaining than any market in the world. Don't be frightened to make money from this important marketplace. Don't forget "Unity in Diversity." We did this only one night a month, and on Sundays, to ensure that our reputation was under our control. I should have done it every Sunday night. Monday's are great, too. This should be done in the Foundation Room; it's the perfect setting to rake in the dough by the biggest spenders.

MUSIC EVENT NIGHTS. I realize that Live Nation is in charge of booking the music there, but they're only doing touring bands that are on their touring rosters roaming the country. They book them from beginning to end and have thrown in the House of Blues and thrown out an opportunity for dark nights. The whole theory proven in history is that any Club, Jazz, Rock, New Age, Rap, Folk, Blues, Rhythm & Blues, or World Music, etc, can fill up any room on Friday and Saturday night but are empty on all of the others. We were doing 70% occupancy seven nights a week by dedicating certain nights to certain musical tastes prevalent in the marketplace. For

example, your GM in Dallas (which has a massive Hispanic market) told me that they were not doing any Latin Nights because Live Nation doesn't tour Latin bands. This also was one of the most successful nights we ever did. I always went. The women were dressed to the nines, the men followed with pesos flowing. Let's look at Latin for a second as an example. There are three basic major markets in Dallas within the Latin community to pull on: (1) Classical Hispanic music, (2) Pop Hispanic music, (3) Hispanic Rock 'n' Roll and Rap. It's there for the taking, just get Live Nation to handover their dark nights, get the greatest Latin promoters to draw the crowd, and you can make a fortune. You can continue this proven formula with Jazz, Country & Western, World Music, Rap (which we were never scared of), Blues, Rhythm & Blues, New World and even Classical nights. This can all be done under the wire on nights that Live Nation doesn't even care about anyway. They see the House of Blues just as a string in the necklace for their touring acts and nothing more. Sadly, the House of Blues is becoming just a venue for ticket scalpers.

There are hundreds of multicultural local bands, artists and promoters that can fill the Room. Again, start with the Foundation Room (it is your primary asset). When you grow to a bigger occupancy, then move it to the Front Room downstairs (with access for all to the Foundation Room on all nights...again, your primary asset). If super-successful, move to the Big Room. It must always look and feel full, with a line waiting. Remember the anthem of the Beastie Boys, "You got to fight...for your right to party!!"

There's a recession on and it's here to stay. You've got to fight like a professional for every patron every day.

SERVICE INDUSTRY NIGHT. It was always highly successful when properly implemented and we gained the friendship and loyalty of our industry brothers and sisters. The point of the night, beyond honoring them, was to make them promoters for HOB. Dallas S.I.N. Night was a non-starter from the beginning. I was there at the time. Now it's been canceled because of amateur thinking and made to fail before it even got started. Out of fear of the genius (yet supposedly untouchable name, S.I.N. Night), it was called GODSPEED. What the hell does that have to do with anything but a speedy demise of a proven success story? Corporate-minded, "inexperienced" novices hire people just like themselves. There are no real guided pros in the Dallas HOB. Just a House full of wannabes riding on the laurels of a great brand created by others.

Unguided policy programs are not edicts by email from above. Your managers have to be trained personally until they "get it" by your good selves or someone you trust emphatically that understands the game.

I have lectured at Harvard, MIT, the Young Presidents' Organization (YPO), etc, on the true meaning of management. You're there solely as a manager to serve others. Your job is to make them successful. You have to push them to places they think they cannot go. You, dear Mike, started as a seater at the HRC in New York. My job, recognizing your true talent, was to push you higher, and I did. Give me an untrained young person with fearless enthusiasm, personality, and character, and I can train them to do anything and go anywhere, even if they put "egg whites" in their hair. I can't give a person, or even train them to possess these natural God-given qualities.

No one can. The best you will ever do is teach the mundane to punch the clock while they say, "Hi, I'm Jimmy, I'll be your server tonight." And, "Please come back." Loyalty works both ways. You must give it first if you want it to be returned.

S.I.N. Night, as Mike Powers would say, is a "chicken dinner winner." Your GM in Dallas started on a Monday night (ridiculous, as Sunday is a night service folks are off, and didn't even know how to blanket the community with invitations). My dear daughter, Augusta, was put in Marketing for the now-defunct GODSPEED under some corporate novice. It was foolishly abandoned by non-decision, after three failing weeks. Enclosed is an attachment of a ticket she created with a friend, to be passed out to all folks in our industry.

Regarding Augusta: I have personally downloaded my "simple secrets" to her since her mother died at age eight. I explained everything I knew and learned to her, as I had no heir and she was my best friend. I think she listened. I believe she knows more about marketing these ideas than any young person her age. She's been treated like a guest in the House rather than a worker bee, which is why she moved to Dallas. She is raw talent, hungry to learn and be guided. At present, an asset wasted. She told me the other night she learned more working in the kitchen (in the back of the House) than she has now after being moved to the front of the House. "It's so corporate, Dad, they're scared to do anything and are making idiotic decisions." Enough about her, she is on her own path. I hope she learns something under your tutelage.

We invented S.I.N. Night in the U.S.A. Go online and you will see that they are everywhere. Don't lose the name in the Dallas community, it's golden. It doesn't make any

difference that some guy in Buffalo trademarked our idea. Use its brilliance to get the ball rolling to the massive local audience of thousands waiting to be catered to. By the time this guy comes around it will be too late. The local community will have tagged it S.I.N. Night themselves, after that you don't even need a name for it. Don't forget *Scarface*, "Balls give orders."

S.I.N. Night is to honor our brothers and sisters. They will become regulars on other nights, buy tickets, merch, and spread the word all over town. And by the way, half price drinks at two for one in the Foundation Room always for them. What about a quarterly Bartenders' Ball? Or a Wet Waitress Night?

THE CONCIERGE PROGRAM. In recession times like these, the Concierge Program may well be the most important outreach program, equaling S.I.N. Night. I again talked at length as to the importance of this program to your Dallas GM. The concierges at the 25 to 30 top hotels in Dallas are at ground-zero for gaining new customers. They deal with thousands of tenants, business and casual travelers each week. A well-thought out, well-followed through Concierge Program can easily be highly successful. First, have a dramatic cocktail and hors d'oeuvres party with lots of attractive young people for the top concierges in town. Give them all annual membership to the local Dallas Foundation Room (this party must be monthly to maintain the momentum of the program). It's just S.I.N. of a different nature. Let each concierge have completely free rein in giving their guests singular entrance into the Foundation Room by personal recommendation and a reservation made by them. Let them know that the top five concierge referrals per

annum, minimum 108, will receive a trip to Vegas, to the House of Blues (coach class, pre-booked, and negotiated rooms at the hotel that houses HOB in Vegas. Dinner at the Foundation Room included.) If the trip is bought correctly, this is a cost of approximately \$1,000/couple per annum for two nights (during the week) in Vegas. Say the guest check in the Foundation Room on these concierge referrals is a minimum of \$100 per check. times 540 referrals, equals \$54,000, and that's just the first five guys. Also, have monthly and quarterly winners that get meals, etc, as a prize to stimulate their continuing interest. These guys can make the Foundation Room and themselves heroes with their traveling guests and a handsome income to HOB.

3) ARTIST RELATIONS

The whole theory behind the HOB relations with artists was to treat the artists as our gods. The old promoters treated them like meat. No special services, smelly basement rooms to change clothes if they were lucky, no food or beverage on offer even at cost, towels \$1, and yet it was their fans and fame that were filling the audience. We stole the show from all the old-time promoters who are now known as Live Nation. You have both seen the amazing congregational prayer that occurs each night between the artist and their fans. This was the celebration at the House of Blues that made it all worthwhile. As soon as the artists realized that we existed to celebrate them with the honor and respect due, they fled from all the promoters who were only interested in a bottom line. Our success was built on the artists' love for the House of

Blues and ours for them. We would greet them on arrival with a concierge program that included helping to unload their trucks, if need be, giving the greatest Green Room experience ever known, with hostesses and food and bev available on call, access to the Foundation Room (this is why the entrance to the Green Room in Hollywood was built 3 feet from the entrance to the Foundation Room). They were supplied with listings of great restaurants, clubs, and places to see; a lead big-name act was even given 24-hour service while in town. Even the company limo in Chicago was made available to them (before your time, Jobo—company limo gone). The artists talked feverishly among themselves about the place to play, and that became the House of Blues. The first of its kind in touring history, even for local bands. For a young act to play the House of Blues, they felt they had hit the big time. For an old act to play the House of Blues, they thought they were young, contemporary and hip. Dylan, Clapton, The Who to Dave Matthews, Marilyn Manson and Led Zeppelin, and everyone in between. With the artists' love and admiration for the House of Blues came the love and admiration of their fans. This was the secret to our success in taking it "all away" from small-minded, cut-throat promoters. If you do not begin a concentrated program (under the wire) to once again pay homage to the musicians (the gods of the culture), the HOB will drift into memory as the place to play. It's already happening. I understand all the frills have been cut, including the outreach to the traveling artists, lighting, and sound guys (who are all equally important to the continuing charisma of the HOB). Live Nation and the old-school promoters (that they overpaid to remain in their districts) are trying to bring you in line with the old ways of doing things,

which is how we stole the show and why they bought HOB in the first place. They're dismantling your reputation with the artist community, just like they're dismantling the HOB website. Find the way to re-establish contact under the wire for the sake of a hard-fought-for honest reputation of respect and love for these musical gods. While I was there, I witnessed a ruckus going on because musicians were told they had to leave the building by 12 o'clock. The Green Room was locked with their gear inside, and the manager went home. You must understand the reason Live Nation has control over much smaller venues is because they want to create a relationship with the young, upcoming bands. Let them all party after the gig in the Foundation Room. Give them a complimentary bottle of vodka and let them hold court with their fans, which are at every gig. Next time around they may be playing the Big Room. Make friends now. They will tell everybody about their experience. What happened to the beautiful list of everyone that had played on these stages that was printed on the walls backstage (in New Orleans in fluorescent black light paint)? Do you have any idea how excited any group is when they know who's played on the same stage? It means the world to them and it's so simple.

You both know that Mr. Repino may be a great ticket salesman, but he knows nothing about the great House of Blues institution, its fans, and why they follow the Brand. I read just recently in the *Wall Street Journal* that he battled with his No 2 inside the Boardroom of Clear Channel, won, and had him removed. You must realize that he has basically used up all of his power and cred with the Board of Directors at Clear Channel. They will not be patient if he doesn't turn in the correct numbers.

If his theories prove unsound, he will simply be removed. Give someone too much money and they'll throw it at any problem. Repino is dangerous, now more than ever, to the HOB. He now has the taste of blood in his mouth and thinks that he is living in an impregnable tower while he is actually walking the line. Be careful. If you want to be wisely corporate, make friends above his head. Clear Channel is based in Texas, and each and every one of their execs can be played by the House of Blues continuing good numbers, most importantly letting them know about it and Dallas can be the model for all these changes that are essential to turn the ship around. Let me add this. Do not make Darryl, the GM of Dallas, a scapegoat. He is a good man and is trying his best, but is frightened to make sweeping decisions. That must come from you, and you alone.

Welcome to the Recession!

(and it's gonna be a long one)

Get out there, gentlemen, and play the game like the true entrepreneurs that you are, and you will win. You've got the power right in the palm of your hand. Use it. If you don't turn the luxury liner around in attitude and income, it's only a matter of time before you will be replaced also. Remember Jim Dunn, Mike? The best thing I ever did for the HOB was fire him. Given my direct instructions, Carol Gonseth, and a food and beverage manager from Lowe's Hotel in Santa Monica, turned a \$1.5 million loss into a \$1.5 million gain in six months. That's a \$3 million shift by simply doing the right thing. If you're frightened to "fight for your right to party," then it's time to retire or call Kornferry & Co, and go look for a new job.

Face the Devil, Fight the Good Fight, Finish the Game.
Save Your Jobs—Feed the Family, and create a winning present and future for yourselves and the magnificent House of Blues and its family and friends.

I hope this lengthy, yet heartfelt, communication has been of some value to you. I am here in India thinking of you and praying for your good fortune daily. After all, I am the chimp trying to be a monk in a monastery. Don't forget *Scarface*.

With great love and respect to you both.

Your servant and friend,

Isaac