

MARGARITAVILLE
The Coconut Telegraph
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*Congratulations to our
LAWN SECTION FOLDING CHAIR
winner Cynthia Vancho.*

To celebrate our 20th Anniversary we will be giving away a free item every week throughout 2005. Each Friday a winner will be randomly selected from that week's orders. Any order automatically puts you in the running. You could win a cap, a T-shirt, a novelty...you'll never know. If you like it, keep it. If it doesn't fit, give it to a friend. The collectible item will be different every week. Sorry, no exchanges. Good Luck.

Customers placing orders totaling \$50 or more through the Coconut Telegraph or the Margaritaville Key West Online Store from February 1 through March 15, 2005 have a chance to win the BEER IS TOO COLD THROW shown above.

2005 TOUR DATES

Thursday, February 17 • Columbia, SC • Colonial Center
Saturday, February 19 • Ft Lauderdale, FL • Office Depot
Monday, February 21 • Jacksonville, FL • Arena
Wednesday, February 23 • Charlotte, NC • Coliseum
Saturday, February 26 • Tampa, FL • Ford Amphitheater
Thursday, April 7 • Anaheim, CA • Arrowhead Pond
Saturday, April 9 • Las Vegas, NV • MGM Grand
Tuesday, April 12 • Phoenix, AZ • Cricket Pavilion
Saturday, April 16 • San Jose, CA • HP Pavilion
Tuesday, April 19 • Honolulu, HI • The Shell

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COCCONUT TELEGRAPH

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“Margaritaville - a ramshackle place. A rowdy place, where for years rumrunning was the favorite sport. A place of pirates and parrots and hot, heady tropical days when there’s always “booze in the blender.” Close to the edge of paradise, with just a dash of reality thrown in to add flavor.”

This was the opening line in Volume 1 #1 of the Coconut Telegraph. And to quote Gypsies In The Palace, “some things never change.” Well...some things. The pirates certainly have aged less than gracefully, and the parrots seem to spend more time on the perch, but there is indeed booze in the blender.

The Margaritaville Store opened on January 28, 1985 and the first Coconut Telegraph was mailed in February of that same year. The plan was to put together a newsletter to keep in touch with the fans.

And with over a million Coconut Telegraphs printed and mailed, we’d like to think we’ve accomplished that task. Throughout 2005 we will highlight articles from the newsletter; from the move to Duval Street to the opening on the Las Vegas Strip; reminiscing from a “ramshackle place.”

We began humbly enough, soliciting margarita recipes and stories from our handful of readers. Prior to the infamous Timothy B. Schmidt “Parrot Head” comment, subscribers were simply Buffett fans; album collectors and concert goers ahead of the curve.

A couple of classic Key West characters were mentioned in the early issues. Captain Tony Tarracino; reputed gun runner, charterboat captain, and saloon keeper gave Jimmy a stool and a stage back in the day. Jimmy performed at Captain Tony’s many times and immortalized his old friend in **Last Mango In Paris Said Tony**, “I feel honored...whatever else I’ve ever gotten, this from Jimmy is one of my real big ones.” Famed Key West treasure hunter Mel Fisher finally had his day when divers found the wreck of the Spanish Galleon Nuestra Senora de Atocha on July 20, 1985. Before the horde of reporters from across the globe descended on the island, Jimmy took a boat out and congratulated Mel and his crew. Sitting on a stack of gold bars, he serenaded the ecstatic divers with an impromptu version of “Atocha-ville.”

The perks started early for Margaritaville employees as one Saturday afternoon in July we took the first of what would be many bus rides up the Florida Keys to attend a Jimmy Buffett concert. This was the **Last Mango In Paris** concert at Miami Marine Stadium, and several old timers can be seen in the **Live By The Bay** video that was recorded there. Winners of the Last Mango Cruise were treated to a weekend stay in Key West over Fantasy Fest weekend. Five couples joined Jimmy and Captain Tony on the Last Mango float Saturday night, and a boat ride



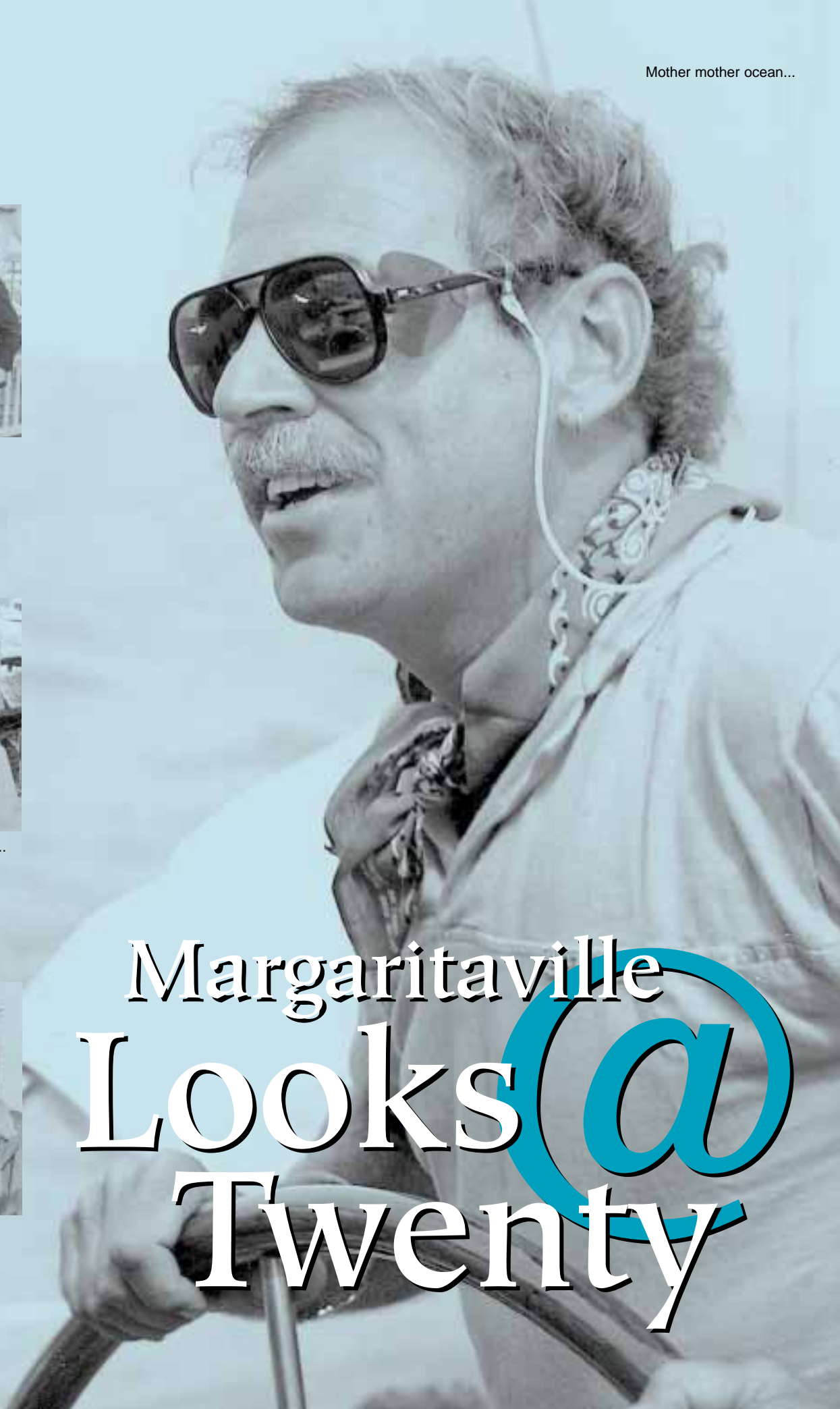
Jimmy and then Key West Mayor Richard Heyman at Margaritaville Store Opening



Jimmy and Captain Tony, Still so much to be done...



Winners of 1985's Last Mango Cruise



Margaritaville Looks @ Twenty

to a private island, and an all-request private performance, on Sunday afternoon.

One piece about old Key West discussed the infamous “Snake Pit,” the Old Anchor Inn. Longtime Buffett photographer Tom Corcoran, who would later achieve literary satisfaction of his own penning numerous titles in his Alex Rutledge series, claims that hanging out at the Anchor was, “...a street opera, a circus where at center ring all performances were tolerated. The mysterious Club Mandible congregated there and inspired Jimmy’s irreverent *My Head Hurts, My Feet Stink, and I Don’t Love Jesus.*” The Old Anchor Inn was forced to close when, “the revolving credit plan spun out of control.”

Jimmy has written for and appeared in numerous publications. He described his early musical influences to writer James Plath in his biannual journal of the arts, the *Clockwatch Review*. “My musical influences were originally all black rhythm and blues from New Orleans. It’s all I listened to...and still my favorite kind of music. And when I started playing, I started playing folk music. So it was a combination of loving black music and playing folk clubs - it wasn’t country and it wasn’t hard rock.” He discussed boating with Joseph Cooper in *Cruising World* magazine. “The Caribbean draws people from all over the world and from all walks of life. You see New York Yacht Club members and you see rogues running from the IRS. You can look in one direction and see a French island, look in another and see British, Dutch or Third World. You can daysail from one country to another. And on your way you can come across somebody’s Navy on maneuvers, a fishing fleet and a pod of whales.”

Jimmy was in Australia early in 1987 for the international sailboat race, the America’s Cup. Australia was defending the cup and Jimmy contributed to the U.S. effort to recapture it with a rallying song for Dennis Conner and the Stars and Stripes crew, *Take It Back*. “Call it pillage or call it plunder, we’re taking it back from the boys Down Under.”

It was around this time Jimmy developed a passion for flying, a passion conceived at the controls of a TA-4 Skyhawk over the Gulf of Mexico. On a late spring day in 1986, after successfully completing the Naval Aviation survival class in Norfolk, VA. arranged by Lt. Jim Anderson, Jimmy soared over the keys with the pilots of Fighter Squadron Forty Five. “...the next time you see him in concert and he flashes that all knowing smile, be advised that at least part of it is fueled from having pulled 6 “G’s” with a big grin on his face.” Jimmy then began taking lessons on his own and his initial purchase complimented his love of the ocean - a Lake Renegade amphibious aircraft.

The Parrot Looks At Forty Tour began in June, 1987 and a review in Nashville’s *Tennessean* noted that, “There are few concert experiences as downright fun as



Jimmy with Mel Fisher, “Today Is The Day”



Live By The Bay Encore



Jimmy with first seaplane



Jimmy with a silver bar from The Atocha

being in the midst of the Parrot Head brotherhood. Buffett hasn't had a major hit since 'Margaritaville' ten years ago: If his audiences routinely respond the way they did last night, that indicates there's something wrong with the contemporary radio and record business."

In the summer of '87 we lost a corner office (and a great view of the bight) at our William Street warehouse when it became Jimmy's "studio." Extremely valuable equipment was hauled upstairs while bulky computers, printers and filing cabinets inconvenienced middle management. But not for long. Sound engineer extraordinaire Ross Ritto soon began converting an old ice house into what would be **Shrimiboat Sound Studio**. "Initially the studio was to have been for Jimmy to make demo tapes or try out new ideas. He then realized with a little more time and effort he could have a professional recording studio." The first album Jimmy worked on in his new studio was **Hot Water**. "...it was pretty much homegrown. [The band] came to Key West to work initially. The first time I went to work I rode my bicycle and I could smell the Cuban food and the flowers and I thought, 'Man, I like this.' Then if we wanted to change things or fool around with production, we had the time and the place to do it, without it being too costly."



Jimmy breaks in Shrimiboat Sound

For nearly three years in Lands End Village customers entered the store looking for a restaurant, naturally assuming that Margaritaville was a place to get a margarita and oh, by the way, did we know that Jimmy had another popular song that had a cheeseburger in the title. Well we listened, and late in 1987 the Margaritaville Cafe joined the Margaritaville Store at 500 Duval Street in Key West. Months of preparation led up to the December '87 opening. Jimmy graced the Margaritaville stage for the first time proclaiming, "When I started out playing bars in this town, all I wanted was enough money to buy a boat I could sail away on if success faded. The other alternative was to buy my own bar so I could hire myself and just keep singing. Welcome to Margaritaville!"

Next Issue: Jimmy becomes a Best Seller of a different color.

my husband and I have been avid, hard core Buffett fans since 1979. have been to over 20 concerts (if not more) have EVERY and I do mean every album, now CD, that he has made (even an album by Steve Goodman which features Buffett on the cover). we have a one-of-a-kind photo of Buffett golfing at the Pensacola Pro Golf Tournament two years running in Pensacola, FL., signed by Jimmy. we were living in Key west when the margaritaville store was opened (next to Turtle Kraals and the Half Shell Raw Bar). In 1985 Buffett was giving a concert in miami - Live By The Bay. we had no car but we were going. we organized the first bus trip, rented a bus from Greyhound, purchased 50 seats together, sold the tickets and went to the concert. All this done on "faith" because we sure didn't have any experience in this type of endeavor. we had a collection of genuine Rolex watches which we pawned in order to finance the trip. we were fortunate that a write-up in the miami herald helped sell the tickets and I was also on the local TV show. we have a proclamation that was signed by the mayor of Key west declaring the day "Jimmy Buffett Day" which we had hoped to present to Buffett. Through a series of mishaps, we did not get to present the proclamation to Buffett (which I still have and would still like for him to have it if he wanted it). An article about the trip was written up in the Coconut Telegraph, Issue 1, Volume 8 I believe.

Anyway we still are fans and his music is still good. we live now in Foley, AL where Lulu Buffett's "Lulu's" Restaurant is located (which of course is Buffett's sister). Nice restaurant.

That's our experience. Douglas and Sue Green

BAHAMA VILLAGE MUSIC PROGRAM

The Bahama Village Music Program was created in 1999 to honor Ellen Sanchez, a beloved music teacher in Bahama Village whose retirement left a void in the community. The Program's founder, Robin Kaplan, utilized the momentum of Mrs. Sanchez's stewardship to establish the Bahama Village Music Program. From modest beginnings in the closet of a school gym, the program now resides in the Frederick Douglass Skills Center, a refurbished historic building in the heart of Bahama Village. The intent of the program is to provide free music education to the children of Bahama Village residents, a historic community of multi-generational Bahamian Conchs. The primary aim in establishing this program has been to create an effective learning environment for developing musical skills and self-esteem, all while nurturing a strong sense of community among the young residents of Bahama Village. The Music Program participants, representing the entire Key West community, are encouraged to explore many aspects of music, from learning notes, rhythm, counting, tempo and style to perfecting their performance skills in piano, guitar, percussion, steel pan, woodwinds and choir. Adult volunteers, high school students and professional music educators teach private and group lessons throughout the school year. Collaborating with the Key West Symphony Orchestra has provided access to expanded resources that continue to strengthen and diversify the Program's capabilities. Funding for the Program comes from Board-sponsored fundraising activities, private donations and grants from organizations including the Florida Keys Council of the Arts, the Florida Cultural Affairs Department and the Community Foundation of the Florida Keys. Artwork was donated by local artist Rick Worth.

All proceeds go directly to the Bahama Village Music Program.



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Amy Lee was born in North Adams, Massachusetts but left the New England cold to study music at the University of Miami. She became a fulltime Southerner residing in Atlanta, GA immersing herself into the city's budding music scene. A multitalented sax player, studio musician, composer and arranger, Amy has worked extensively with Charles Neville and Jimmy Buffett, and also worked with the Atlanta Symphony Orchestra, James Taylor and Joni Mitchell to name a few. Her debut indie CD, *INSIDE THE OUTSIDE*, showcased her diverse musical talents as a player and writer. The album brings the listener into the realms of Amy's writing styles and playing, featuring songs ranging from contemporary and straight ahead jazz to R&B.

Her sound is unlike any other's. She has her own sound, her own voice and identity. Pop, R&B, soul and jazz were all musical influences on Amy, who grew up in a household filled with adult contemporary music playing from the radio all day long. "When I was a child, my mom didn't have the TV on, in fact she forbid it, choosing the radio instead. My parents aren't musicians themselves, but they wanted their children to learn an instrument." Amy started playing sax at age 10. She went through the music system playing in concert band, jazz band and marching band through high school, competed in and won various district and state competitions and at the tender age of 16 joined the local musicians union and became a pro.

Amy's influences are varied; from The Supremes and Stevie Wonder to Louie Prima and Henry Mancini. "I really didn't have much of a social life I guess because I just had my music. I remember when I was 15 my high school band director gave me a Coltrane album, a Cannonball Adderly album and a Brubeck album. I'd try to play these over and over but I didn't quite get it, understanding this jazz music. Then out of the blue Coltrane clicked...I got it! That opened up a whole new avenue of great jazz for me and I am very thankful for my teacher's influence." In her spare time Amy studied an orchestration book by Henry Mancini and developed a talent for arranging.

Amy studied music at the University of Miami, working hard in the classroom and on the street. "Looking back I have no idea how I did it but it makes me realize that I can do anything if I put my mind to it." And put her mind to it she did. From Miami to New Orleans' French Quarter via Atlanta, Amy honed her sexy-style eventually connecting with Charles Neville of the Neville Brothers. She arranged for and performed with his jazz group Diversity for the New Orleans Jazz & Heritage Festival. "I played with Charles at Jazz Fest

for six years. It was through him that I met and sat in with Jimmy Buffett".

It was the spring of 1991. Charles had told Jimmy about a talented young woman sax player, and knowing enough to trust a Neville Brothers opinion, Jimmy wanted to be introduced. Jimmy and several veteran Coral Reefers were playing at the Cafe Brazil as Freddie and The Fishsticks. At one point Jimmy nodded and then Charles said, "Get out your horn." At last, Jimmy called me up. I can't even remember the tune they started playing, because the scene was blowing me away. Fingers soloed, and then Peter, then Jimmy turned to me. I blew a solo for about a chorus, then looked back at Jimmy, giving him the visual cue, "I'm through." He was thrashing at his guitar, grinning ear-to-ear and yelling, "No! Keep going!" I remember thinking - cool! I really let it go then."

"Afterwards, Jimmy came up to me and casually asked if I was doing anything that summer. He said he was about to go on tour, and that he'd love to have me join him. Three weeks later, I was off to San Diego to begin rehearsing for the Outpost Tour. I had no idea how drastically my life and career were about to change. Working with Jimmy has been an incredible learning and growing experience. A lot of his music is, as you know story telling. Both as a co-writer and a soloist I've learned to keep it simple and have patience. She adds "arranging for his music has been a blast. He is so diverse in his styles that one chart may dictate something like old style R&B Memphis Horns and another may be for a salsa Cuban horn section." Her favorite arrangements that she created have been for the songs *Apocalypso* and *One Particular Harbor*.

Amy's 2nd CD "USE ME", available through her website, AmyLeeSax.com, is filled with feel-good songs and soulful soloing that's unique to today's "Smooth Jazz" "USE ME is not a jazz CD, it is a Pop Instrumental CD" Amy says. Producer/engineer Steve Schwartzberg brought his pop/R&B skills to the project having worked with such artists as Toni Braxton, TLC, and Boyz II Men. The resulting instrumental jazz-pop-soul mix is incredibly fresh and fun. The album contains 7 original compositions and 3 covers: Bill Withers' *Use Me*, Stevie Wonder's *Too Shy To Say* and Peter Mayer's *One and*



One Makes Three. Proceeds from the sale of *USE ME* are going to help fund two nonprofit organizations; the American Autism Society and the Georgia Center for Children. You can learn more about these nonprofit organizations at AmyLeeSax.com and follow the links.

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A Salty Piece Of Land Tour

April 7	Anaheim, CA	Arrowhead Pond
April 9	Las Vegas, NV	MGM Grand
April 12	Phoenix, AZ	Cricknet Pavilion
April 16	San Jose, CA	HP Pavilion

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