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2007 TOUR DATES

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| April 21 | Minute Maid Park | Houston, TX |
| April 25 | Philips Arena | Atlanta, GA |
| April 28 | Pizza Hut Park | Dallas, TX |
| June 23 | Post-Gazette Pavilion | Pittsburgh, PA |
| June 26 | Tweeter Center | Camden, NJ |
| June 28 | Nissan Pavilion | Bristow, VA |
| July 21 | First Midwest Bank Amphitheater | Tinley Park, IL |
| July 24 | Verizon Wireless Music Center | Indianapolis, IN |
| July 26 | Riverbend Music Center | Cincinnati, OH |
| July 28 | Alpine Valley Music Theatre | East Troy, WI |
| Sept. 2 | Gillete Stadium | Foxboro, MA |
| Sept. 8 | Gillete Stadium | Foxboro, MA |



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COCOCONUT TELEGRAPH

VOLUME 23 NO.2 SPRING 2007

www.margaritaville.com

Photo: Pamela Jones



ALAN
JACKSON



GEORGE
STRAIT



JIMMY
BUFFETT



LIVE AT TEXAS STADIUM



15 SONGS, 1 CD



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Legend has it that the hole in the roof of Texas Stadium is “so god can watch his favorite football team play.” Seems the almighty had a little more in mind one steamy Saturday in May '04 when the legendary hole in the legendary stadium allowed the omnipotent one to catch a legendary performance by, if you'll pardon the irreverent metaphor, the holy trinity of Texas music; Country, Cowboy and Caribbean.

Billed as a triple-header, the three fishing buddies performed nearly 60 songs over three sets to a thundering crowd of 50,000 leis and Levi wearin' red headed parrot necks. Alan Jackson, looking tropical in a Hawaiian shirt, opened the marathon music festival at, appropriately Five O'clock, thanking the crowd for, “letting us come out here to play some country music and...whatever that is that Jimmy Buffett does.”

With more than 120+ million records sold, over 80 Number One singles and countless awards under their hats (or Hawaiian shirt), the superstars shared equal billing to showcase some of their biggest hits and fan favorites – alone and together. “The three of us have talked about doing this for some time,” admits Strait. “We’ve had the pleasure of working with each other before and not only do we enjoy each other’s music but we have a lot in common.”

TRACKS INCLUDE:

GEORGE STRAIT

HONK IF YOU HONKY TONK

MURDER ON MUSIC ROW (WITH ALAN JACKSON)

MILKCOW BLUES

COWBOYS LIKE US

ALL MY EX'S (WITH JIMMY BUFFETT)

JIMMY BUFFETT

HEY GOOD LOOKIN' (WITH GEORGE STRAIT AND ALAN JACKSON)

SEA OF HEARTBREAK (WITH GEORGE STRAIT)

NORTHEAST TEXAS WOMEN

BOATS TO BUILD (WITH ALAN JACKSON)

MARGARITAVILLE (WITH GEORGE STRAIT AND ALAN JACKSON)

ALAN JACKSON

FIVE O'CLOCK SOMEWHERE (WITH JIMMY BUFFETT)

DESIGNATED DRINKER (WITH GEORGE STRAIT)

TEXAS WOMEN

SEVEN BRIDGES ROAD

WHERE I COME FROM

Live At Texas Stadium #19930 \$18.98

A photograph of Jimmy Buffett and a woman playing acoustic guitars outdoors. Jimmy Buffett, on the right, is wearing sunglasses and a floral shirt, smiling. The woman on the left is wearing a white bikini top and is also smiling while playing her guitar. The background is a lush, green tropical setting with trees and foliage. The entire image has a warm, orange-yellow color overlay.

Jimmy and Sports Illustrated Play for New Orleans

With excerpts from Jimmy's conversation with Richard Deitsch

The yearly Sports Illustrated Swimsuit Edition is as much an annual tradition as a Jimmy Buffett concert, so it seemed a natural when SI approached Jimmy - not with a 2-piece, but with an offer. The theme for this year's issue was music, and SI wanted to involve New Orleans musicians, and they knew Jimmy could help.

Jimmy offered to donate one of his guitars to the cause, and he autographed it—Play well, fins to the left, fins to the right, Jimmy Buffett—before it was passed on to the swimsuit models in the issue, each of whom signed the guitar during her photo shoot. The guitar, a Jimmy Buffett-Shellback Signature Edition Guitar, number 5 of 168 created by the C.F. Martin & Company, was auctioned on eBay with 100% of the proceeds going to the New Orleans Musicians' Clinic and Habitat for Humanity Musicians' Village. Jimmy told Richard Deitsch “I was born in a little town called Pascagoula [Miss.], which was devastated by Katrina. I believe New Orleans is the cultural soul of America and needs to be saved.”

The guitar's odyssey began in late August with a circuitous journey from Buffett's home in Sag Harbor, N.Y., to the Brazilian resort town of Itacaré, with one precarious layover in São

Paulo. There it was nearly confiscated by customs officers before it was explained that it was part of a Sports Illustrated Swimsuit shoot. Upon hearing that story, Buffett smiled. “I have learned over the years that a guitar is a passport,” he said. “It really allows you to go beyond borders.”

Since being donated to SI, the mahogany guitar has traveled to 14 cities in four countries on two continents. It has docked in posh surroundings; Four Seasons Maui, The Caves in Negril, Jamaica, and tight but memorable quarters. One model strummed the guitar in the same tiny room at Sun Studio in Memphis where Elvis Presley recorded his first album in 1954.

Sports Illustrated: So why are people inherently drawn to a guitar?

Jimmy: It's an interesting question because there is a magic about a guitar that is unexplained. I've seen where a song can change people's concepts. The thing about the guitar is the portability of it. If you look back historically, musical instruments were large and cumbersome items that did not have the portability. The thing about a guitar, having played mine in a lot of places, is it goes with me everywhere. I have learned over the years that a guitar is a

passport and will diffuse situations. It really allows you go beyond borders. The fact that you can carry a guitar with you and create magic and joy, not to get too sappy and romantic about it, it's a cherished thing. It's magic in and of itself.

Sports Illustrated: Have you played the guitar that's being auctioned?

Jimmy: It was my studio guitar at my place in Sag Harbor. And I played it when we went down to do the video in St. Barts. It plays great. It traveled well. It seemed when the girls got the guitar, it was like a teddy bear. One of the photographers, Pamela Hanson, told me the guitar became like a mascot out there. I love that because I think that brings out the magic of the guitar. When I was looking at all the footage of the Swimsuit shoots to assemble a video for SI, I loved that a lot of the girls were saying, 'Oh, I just wish I could play it.' I think that guitar had a pretty good time out there.

Over one hundred bids were placed in little over a week, the winning bid was \$42,100. Who would pay that much for a used guitar? Chris Reinesch would. Chris is a self admitted musically challenged Radio Margaritaville listener with his feet firmly planted in the sand...of the Arizona desert. "I actually heard about the eBay auction on Radio Margaritaville, Miles Hampton was talking about it. I checked it out on the website and the bidding commenced." Chris actually thought that the bidding would go higher after the announcement on margaritaville.com, and there was indeed a push toward the end, but his very generous offer proved to be the winner.

And Chris is no stranger to charitable contributions, "Earlier this year I won a meet and greet with Jimmy, that money went to an AIDS charity, which I think is a great cause. However, what happened in New Orleans was a damn shame and knowing that the money would go directly to the charities made me probably go higher then I would have normally." And while Chris has yet to visit New Orleans, he told us that, "Jimmy's song 'Breathe In, Breathe Out, Move On,' really kind of puts everything in perspective with regard to what happen."

"I'm glad people think so much about what we support that they are willing to support it like this and get a little treasure in the process." – Jimmy Buffett

The New Orleans Musicians' Clinic (NOMC) is an innovative not-for-profit occupational medicine and wellness partnership offering comprehensive health care to our community's most precious resource: our musicians. The NOMC is a program under The Foundation for the LSU Health Sciences Center, a 501©3 non-profit corporation. The NOMC sustains Louisiana's musicians in mind, body and spirit by developing access to primary care and preventative health services and by addressing the health care needs of the musicians and their families. To provide ease of access to health care and social welfare services for the music community.

www.neworleansmusiciansclinic.org

New Orleans Area Habitat for Humanity's Musicians' Village (NOAHH) builds new houses in partnership with sponsors, volunteers, communities, and homeowner families to eliminate poverty housing in the New Orleans area while serving as a catalyst to make decent shelter a matter of conscience and action. Since its inception in 1983 NOAHH has built over 135 new homes for low-income families in need of adequate shelter. In the next five years, NOAHH plans to build 1,500 homes in Orleans, Jefferson, St. Bernard, and Plaquemines Parishes.

www.habitat-nola.org

Take the Weather With You - Stories Behind the Songs

Jimmy spent an afternoon with Radio Margaritaville's Program Director Steve Huntington discussing the tracks on Take The Weather With You.

Bama Breeze

A song that was brought to me by Renee Bell, who is and old friend who has done this for a long time and is very good at it. It's one of those that I wished that I had written, and the kids that wrote this song hit the nail on the head. Bama Breeze, is obviously about the Floribama, which is a coming of age bar that people on the Gulf Coast know as well as I do. I have a friend up in Nantucket, who has a couple of restaurants and it's staffed by twenty year old college students. They were having a party one time and I dropped in and I said "What do all think about this?", and I mean these are northeastern college kids and this is supposed to be my version of a country song. They just went "Oh man". Everybody's got a Bama Breeze in their life, I figure.

Party At The End Of The World

It was inspired by a trip to Argentina. I took Roger and Pete and Will Kimbrough who was a writer on a lot of this stuff down to St. Barth's because I always like to write in comfortable places. We rented a little house on the beach put our little garage band and our Apple on there and wrote songs for a couple of weeks. We didn't work that hard, we worked a couple and in true French style we took lunch off.

So there's a little wine and fashion shows and there were these lovely French models running around and you get inspiration where you can these days. I love the line "who cares about the rapture when there's native girls to capture."

Weather With You

I'd met the Finn Brothers in New Zealand, when I first went down there to tour and I loved their work when they were in Crowded House and I still do. They're great writers and I've always liked this song and I thought we could do it justice. We had played it in shows a couple times before and it was always good, and it was actually the first thing we cut when we went into the studio cause it just felt so good.

When we mixed it I wanted it to really sound like a vocal ensemble and not me with background singers. I've been accused of having the ability to take the weather with me, but it's usually luck. Clouds have parted after days of rain when we hit the stage on more than one occasion so I'm not gonna try to take credit for the weather, but it seems like a good metaphor and I love this song.



Everybody's On The Phone

I went to Hong Kong about 6 years ago, and there are huge buildings, but the apartments are about the size of plastic water bottles or something. So everybody's outside and I mean everybody had a cell phone. You didn't see it in America 6 years ago, what happens here today. You know you're walking down the street and tried to count everybody who is on the phone, walking down 6th Avenue or something, you'd be counting awhile. You also see it at shows now, it started maybe 4 years ago. When we did Madison Square Garden I played Everybody's on the Phone for the first time, because they were. And you looked out and then when they heard the song, it went over big. I wanted another kinda fun song, I wrote the first verse, and the chorus, and handed it off to Will Kimbrough who I think is one of the unsung people that I'm going to mention from all the players on this album. I just loved his take on things when you're looking for collaboration.

Whoop De Doo

Whoop de doo, Mark Knopfler, what do you say? Truly one of my favorite writers, performers and guitar players and I was lucky enough on a few occasions over the last few years to run into Mark at shows. We actually were in the studio about a month apart when we did Volcano and Dire Straits did Brothers In Arms down in Montserrat. When we recorded it we were down in Key West and Chuck Raney - who's co-producer on the album he did with Emmylou - was down doing George Strait in our studio, and I played him that track and he went "Mark's gotta hear that." I was taking my son to the World Cup and I had some business in London and so Mark was on tour so we did a lot of the vocals in his studio in this little room that he had designed based on his first room and ironically a lot of the guys working in the studio I had known from the "Air" days in Montserrat, so it was a very comfortable environment.

Nothing But A Breeze

The song is about 25 years old and it just fit. Jesse Winchester songs always wind up on Jimmy Buffett records and I think they will for a long time. You drop that in on this great band and great arrangements and then you put Utley and Billy Payne and Mac in there...We had Glenn Worf, who plays with Mark Knopfler on the road, and is a great bass player from Nashville, wonderful guy and Jim Mayer came down - our idea was to use them on certain songs. I had in mind who I wanted on which songs, because they're both great bass players and we actually recorded on several of these tracks with double bass.

Cinco De Mayo In Memphis

Guy Clark. There another one of my relief pitchers out there. Guy is an old friend and when I heard this, this came again



from Renee [Bell], and it was just quirky enough. The visual of Mexican towboat operators dressing up, getting off the boat going to Graceland, who couldn't have interpreted that? And John Lovell gets to go off. We needed some place to put John Lovell's wonderful mariachi trumpet

Reggabilly Hill

I was with Chris Blackwell in Jamaica and he had a band playing and I said "Who's that band?" And he said, "Well that's Ernie Ranglin." Ernest Ranglin is a legendary guitar player, for those who don't know, who was on all of the initial Bob Marley stuff, going back to Millie Small on My Boy Lollipop and Ernie is just a classic gentleman. That original reggae "chinka chinka chinka?" That's Ernie Ranglin.

So we took him to London and he's on this and he's on Silver Wings. I wanted him on Reggabilly Hill because this is my second favorite song on the record. I don't know why, but it just speaks to me. I just like the story and I like what it says and I love that groove and it's another one of those you can hear that double bass and then there's Ernie Ranglin in there and it's pretty straight ahead.

Elvis Presley Blues

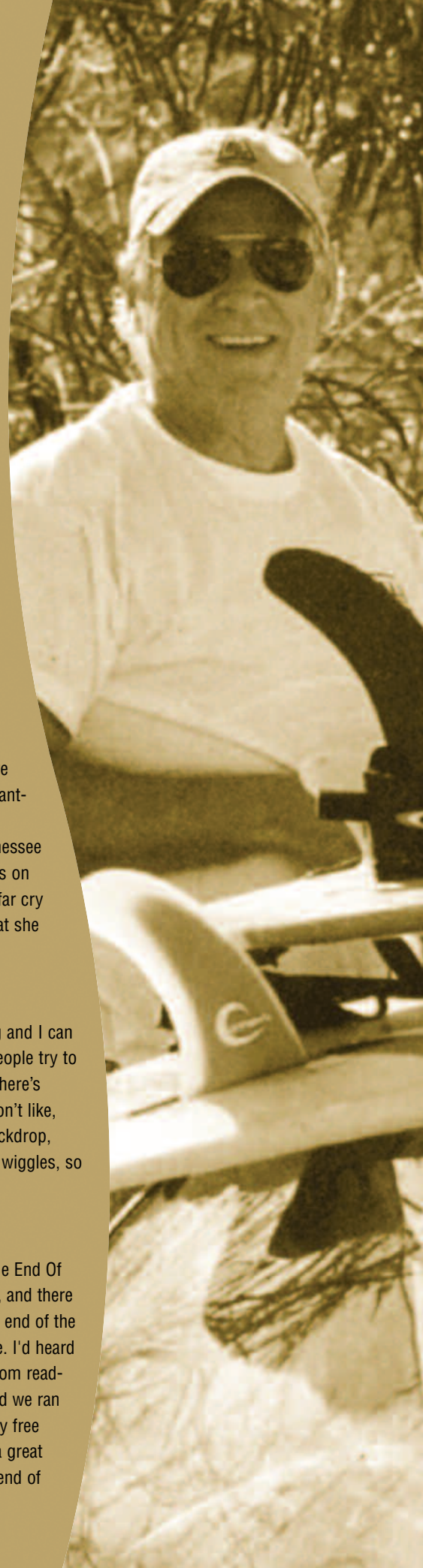
Gillian Welch, a Berkley School of Music Student. I love this song, I love her stuff, but then when I heard it I wanted to do it like the Tennessee Three used to play with Johnny Cash. I told Pete Mayer you have to think Tennessee Three, and boy did he come through. Pete really shines on this thing and it's exactly what I wanted it to be. It's a far cry from Gillian's arrangement on her album, so I hope that she likes it.

Hula Girl At Heart

Every now and then I gotta write a Jimmy Buffett song and I can write 'em probably better than most people. A lot of people try to these days it seems, but I still have to hold my own. There's nothing about a beautiful woman doing a hula that I don't like, from the motion to the dress to the costume to the backdrop, nothing about it. I've got one of those hula lamps that wiggles, so that's what started it.

Wheel Inside The Wheel

The first thing I started to write on this was Party At The End Of The World, and I was actually in Argentina, and fishing, and there was a little town called Ushuaia, which literally is at the end of the world, I think it is the most southern point on the globe. I'd heard stories of Tierra Del Feugo from my grandfather, and from reading, and I expected it to be like the surface of Mars. And we ran into a funky little town, at the end of the world with duty free shops, and a cruise ship taking off for Antarctica, and a great Five Star Italian restaurant. It was like Key West at the end of



the world. We wound up going to a party that somebody invited us to.

Mac played me the Mary Gauthier album, and it intrigued me. We play her a lot, I think she's one of the best country writers out there. As somebody who has lived in New Orleans, and actually cut my teeth in the French Quarter, it's the ultimate tribute to the Mardi Gras philosophy. If you lived in the French Quarter, pre-Katrina, you saw what is explained in that song, and that's life in the French Quarter.

Silver Wings

I'm glad that people have picked me up on country radio after two or three failed careers in country. I have always loved those traditional songs, and Merle Haggard is still out there doing it. What can you say about Merle Haggard, I mean, a living legend. Silver Wings and Gordon Lightfoot's Early Morning Rain are my favorite two airplane country songs. So this is for anybody who flies out there, or wants to fly, or is afraid of flying.

Breathe In, Breathe Out, Move On

Matt Betton has always been another of those people that can write as good a Jimmy song as I can. After Katrina, I was deeply affected by that. I remember being on stage at Wrigley Field while New Orleans was flooding...and it's still terrible down there. And that we as a country, should be ashamed of the way things are being handled down there. And I feel passionate about that.

But, that said, you gotta move on. I think saving the cultural heartland of America is something that I'm gonna be involved with. And on a daily basis, I'm still working, because the world moves on. In a way it should, but things need to still be tended to so. I was gonna say something on an album about what happened down there, and for the people that still live there. I hope that this song just says we gotta deal with it and move on. It is a quiet gesture, not an in your face kinda thing that I wanted to do on this song.

Duke's On Sunday

Kapono playing at Duke's in Waikiki, I played there awhile back and listened to him do that song. I gotta have a little bit of Hawaii in me wherever I go. And again, this song, and then what we did with an arrangement and what Mac and Michael did to arrange this. It's a great way to finish out, and leave everybody smiling, and that's what this record was supposed to do. And, you can pack the weather up and then head on.

Photos: Pamela Jones

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