

# The COCONUT TELEGRAPH

MARGARITAVILLE JAN-FEB 1994

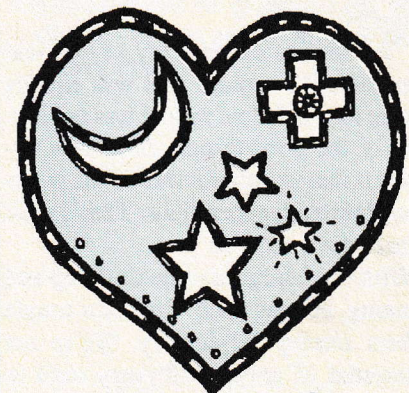
VOLUME 10, NO. 1

With Me As Record Company President, They Don't Get Somebody Who Was A Lawyer In New York. They're Talking To Someone Who Used To Street Sing In New Orleans.



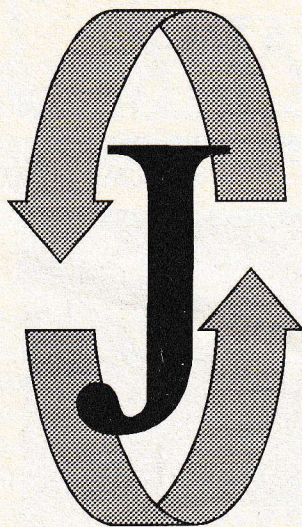
**THE IGUANAS**

The record company philosophy is to take the audiences I've developed and make them fans of Margaritaville Records acts as well. I think that both Evangeline and the Iguanas have that potential.



*Evangeline*

I keep seeing you quoted that your music is aimed at an audience from 16 to 60. I'm a kindly old gentlemen of 72½ and I am, beyond question, your greatest fan. Joe "Strange Bird" Partridge, Ft. Myers, FL.



**Jimmy Buffett claims to be a firm believer in the concept of the full circle, the tendency of events and situations in life to come back to where they started. His ties to New Orleans seem to bear out that theory.**

By Keith Spera **OFFBEAT** Magazine

**b**uffett started at the Bayou Room on Bourbon Street at 17, while still a student at Southern Mississippi University. "I went to class in Hattiesburg but I sort of lived in the French Quarter.

"I was thrown into the spotlight of being the leader of the band because I was the only guy that had credit at Werlein's to buy the sound system. All I wanted to do was be a background-singing bass player, but then I had no choice.

"My personal history goes back to New Orleans when I was a kid, because my grandfather was a captain for the Delta Steamship Company. I remember coming over to meet his ships. When I decided to go out on my own, New Orleans was, to me, the haven for lunatics from the South, and I fit right into that category.

"It's nice to see with my 14-year-old daughter, it's a place that was equally magic for me for me when I was her age. One of the great things about New Orleans is that its cultural thread has maintained through generations. That's what I really love about it."

With two Margaritaville Cafes up and running, he may open "maybe a couple others around the country. We're not interested in going into every mall in

America. We're interested in places we like to go. It's real important to me that these places are reflective of the community."

In addition to drinks and cheeseburgers, "It's a place where talent that is interested in developing what it takes to have a long-lasting career can get a start. There's not many people interested in that these days, but I'm living proof that it works.

"I'm a firm believer in the reason that I've been able to maintain my success and popularity is that I came off of Bourbon Street, and I learned to be a performer on those streets. There's a lot more to it than making a video."

Buffett envisions three types of acts at Margaritaville: developing acts, local veterans, and name bands "and people that I know that always want to come down here and have a good time and get infected by the ambiance of New Orleans. It's a great place to stop by and play - it's sort of like being Ricky Ricardo and having 'the club'."

The philosophy behind his record label:

"The record label is an extension of that basic philosophy, we want bands that know how to work. I feel that you can have a career without a hit record. Tell that to a record company executive and they'll disagree because all they're interested in is their jobs."



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**The laissez-faire latitudes and attitudes of Bourbon Street forged young Buffett's musical persona.**

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I'm 16 years old and as soon as I get up enough money, I'm going to get a Parrot tattoo on my back. *Jason Pogue, Manassas, VA. Beavis & Parrot Head?*

"You learn on the streets, and you learn it playing in bars, and you learn how to get along with people, and what it takes psychologically to deal with the success, if you hit. It eats up a lot of people.

"As far as the record business is concerned, I still believe that we can do it. I believe fully in the fact that we can develop **Evangeline** and the **Iguanas** - they may never have a hit record, but I think they can sell ample amounts of records. There's an audience out there for good performers.

"I think that what we're trying to do is show that you [should] develop a parallel career. Certainly you want to make good records, but it's also important for a band to have the independence of income so you don't get dependent on a record label for advances. That's what eats a lot of people. I know, I've been there.

"One thing I told the bands is there's two things you can count on: I won't steal from you, and there's not anything I haven't seen, and I'm willing to give you that experience. That's basically what I do - I'm sort of like the philosopher/advisor. The people who run basically the record company run it on a full-time basis, and I check in.

"I started as a cult performer in a small market, exactly what they're doing now. With me as a record company president, they don't get someone who was a lawyer in New York - they're talking to someone who used to street sing in New Orleans. So I can look at it from both sides. It's fun to be able to have the ability now to use that experience to help other people not make certain mistakes - if they're willing to listen.

"There's a certain aspect of New Orleans music that people get a little

too comfortable playing the club circuit in town. If you really want to go for it, you got to go a little further than that. You've got to be hungry enough to want to go out there and take your shot, because they don't come to often. Though I love and appreciate New Orleans music to death, there's a little bit of complacency about it, that it's real comfortable to sit there and be idolized on the week-ends. And that's fine if that's what you want to do. The Iguanas and Evangeline wanted their shot. That's good, because this will always be here. The saddest and most bitter people that I've run into are those that knew there was a shot there and didn't take it.

"I think that both **Evangeline** and the **Iguanas** have that potential - the Iguanas more so in a way of the good-time exuberance. The main thing is what they do to an audience. I was watching the audience react to them and thought, 'If I was (playing) in town tonight these kids would be at my show.' Evangeline will be there. They were not real a full band when I first saw them on Bourbon Street. It takes time to get it. And the only place you can get that cohesiveness is playing

night after night. And they're willing to put in the work, and that's what I love about those girls. Part of the record company philosophy is to take the big audiences that I've developed and try to make them fans of Margaritaville Record acts as well as Jimmy Buffett."

In the waning moments of the 60's, the laissez-faire latitudes and attitudes of Bourbon Street forged young Buffett's musical persona. One of his buddies in those days was fellow hippie Quint Davis, the proprietor of the "Love Shop," a head shop on Decatur Street.

"Quint was involved in getting me to see both Evangeline and the Iguanas because he has a feel for what I do. He and I go way back when we were both hippies - we go that far back. And I trust Quint's musical sense - that he knows my audience, and again, the fact of it is he used the Parrot Head audience as a base to help these kids build a career and bring their followings as well. I think they're very compatible. He's sort of our hidden A&R guy, I guess you could say.

"He was the first one when we (Buffett & the Coral Reefer Band) were out there quietly making noise, until it became apparent two years ago when everyone else went out there (on tour) and flopped, and we sat up there with the **Dead** as one of the top grossing acts in the country. Quint knew it all along, because the people that know knew the business that we were doing.

"But, again, the music business is so covered with BS and hype, it's like the ground in Los Angeles - you're not sure if it's gonna be there tomorrow. But he knew a long time back what promoters knew - that we were moneymakers. And we drew and we drew. And the interesting thing is that we generated our audience - it was people my age and their children."

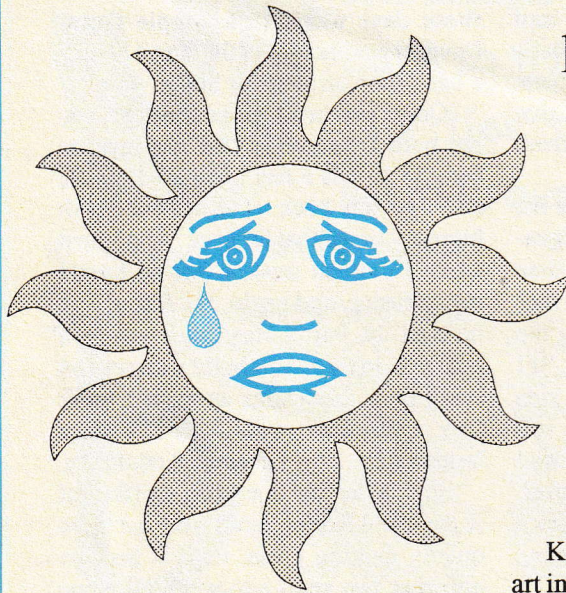


# KEY WEST HISTORY

## 1934: Key West Transformed Into Tourist's Paradise

By Susana Bellido  
Miami Herald Staff Writer

The Great Depression showed in the piles of garbage that lined Key West's streets of dilapidated houses and vacant, overgrown lots.



It was 1934, the city was bankrupt, the state had taken over the local government and Julius Stone was reinventing Key West as a picturesque island resort. Stone, Florida's federal relief administrator, led the restoration of Key West, promoted the use of bicycles and Bermuda shorts among locals and imported a colony of artists and writers.

"Anyone who wants tourists must spend money on beauty," Stone told an American Magazine writer then.

Stone's plan to recruit artists from throughout the United States to attract tourists was a forerunner of the Works Progress Administration's Federal Art Project later launched around the country. A Florida Keys Community College library exhibit will showcase the work of the young bunch and tell the story of Key West's "Art Renaissance."

President Franklin D. Roosevelt's WPA established the Federal Emergency Relief Administration to carry out public projects, provide work for relief

recipients and boost their spirits. Key West needed a push. The cigar, sponging and pineapple-canning industries had faded and most residents were getting government relief.

"This whole program was important because of what it did to Key West," said one of the college's art instructors preparing the exhibit. "It changed. Everything else they'd done before had failed. It was the only card they had to play."

About 3,000 artists applied for the 10 jobs in Key West. Artists from Illinois, California, Wisconsin and New York congregated here. Key West was already a favorite spot for writers and artists, but the government-sponsored group that came to Key West had a different mission.

Their first task was to advertise the island. They painted Key West's shady lanes, Bahama houses and fishing boats, and their work was reproduced in postcards and booklets.

A group of writers with a similar mission produced copy for illustrated tourist guides that described Key West as "Where the tropics really begin."

The artists later painted murals for public places, led handicraft and art lessons, and exhibited their work at a gallery in the Caroline Lowe House.

To make the island interesting to outsiders, Stone encouraged workers to ride

bicycles around Key West wearing shorts. He led by example, and the natives laughed. One arrived at work in his undershorts, saying "If Julius Stone can come to work in his underwear, so can I."

The artists reluctantly traded their slacks for colorful Bermudas.

While Key Westers painted their facades, rented their houses to tourists and worked together to clean up their streets, the artists painted away, mingled with the natives, earned well, partied hard, vacationed together and made lifelong relationships.

That winter season, more than 30,000 visited the island. But the tourist bonanza was short-lived. The next summer, a hurricane wiped out Henry Flagler's railroad. The artists in the federal program spent two weeks in the Upper Keys cleaning up. The tourist hordes stopped coming.

Artists left and were replaced. Some became well known. Most moved away eventually. Exhibit organizers, however, are finding plenty of what they left behind in Key West homes. Residents are taking their watercolors and etchings off their walls to loan them to the show.

Their work and Julius Stone's concept of Key West lives on. "Finally," said one of the organizers, "they succeeded, I guess. He wanted to turn this into a tourist place and we've made it, fortunately or unfortunately."

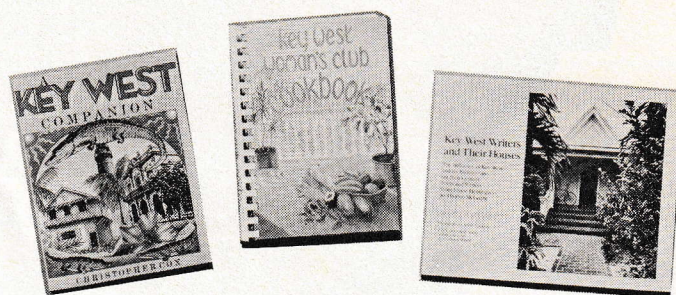
**B**y 1934 the city of Key West was bankrupt and on the verge of extinction. The city's debt had reached \$5 million; it could no longer afford police, fire or sanitation services; and 80 percent of its population of 11,000 people were on relief. Things were so bad that summer that the City Council asked the governor of Florida, Julius Stone, to declare a state of emergency, and the Orlando Sentinel editorialized: "Key West has been dead for fifteen years; the funeral procession had just been held up waiting for someone to pay the undertaker."

No one could imagine things ever getting better. There was even a suggestion that the entire population be moved to Tampa, but Tampa put a stop to that plan right away. From: **A Key West Companion**, "A fascinating guide to the history, geography, habits and inhabitants of one of the oddest and most agreeable places in America." **\$12.95**  
 Also available: **Key West Woman's Club Cookbook** - a Margaritaville Store best-seller, **\$14.95**.  
**Key West Writers and Their Houses** - *The influence of Key West and its architecture on 20th century poets and writers from Ernest Hemingway to Thomas McGuane.* **\$15.95**



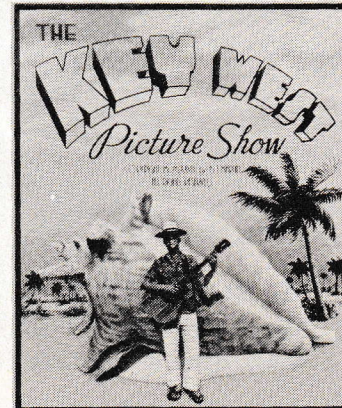
**KEY WEST T-SHIRT**

Design based on Key West Picture Show. 3-D block letters contain pastel colored island illustration. Full design chest of White T-shirt. Size: M,L,XL& XXL. **\$14.95**



**THE KEY WEST PICTURE SHOW**

Award winning satire of the 50's travelogues explores the unconventional Florida Island with honesty and humor. *Hear the natives tell about life, death, art, architecture, conchs, grunts, tourists and sex drive in the tropics.* 40 minute available in VHS only. **\$19.95**



5



**FOF T-SHIRT**

Florida Keys backcountry pastel design by local artist. Available in White only. Size: M,L,& XL. **\$14.95** A portion of the proceeds go toward preserving the Great White Heron National Wildlife Refuge.



**KEY WEST FIX**

Mug is \$6.50, Key West Coffee is \$5.00  
**Coffee & Mug Set, \$10.00**



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Margaritaville Store or Parrot Head Club design on 50/50 sweatshirt. Available in White, Black or Ash Grey. Size: M,L& XL. (A few XXL still available). **\$21.95**



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Margaritaville Cafe

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**NEW CARIBBEAN SOUL DESIGN**

"A Pirate Looks At Forty" lyrics inspired this new design in classic Caribbean Soul style. Available in White or Ash Grey only. Size: M,L,XL& XXL. \$14.95



Other Caribbean Soul designs include Margaritaville, Changes In Latitudes, Why Don't We Get Drunk, Son of a Sailor, Cheeseburger in Paradise and many more. Most available in White, Beige or Ash Grey. Size: M,L,XL& XXL. \$14.95  
 Designs shown Cockatoo Cove (top) and Passage To Key West.

## Margaritaville Jammin' Polo Shirt

Stone  
Washed  
100%  
Combed  
Cotton Polo  
Shirt

Island figure embroidered on left front chest, "We Be Jammin! Margaritaville Key West." Features include banded sleeves, split tail and 2-button style placket collar. Available in Navy Blue, Burgundy or Olive Green. Size: M,L,XL & XXL. **\$34.00**



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## Margaritaville Boxer Shorts

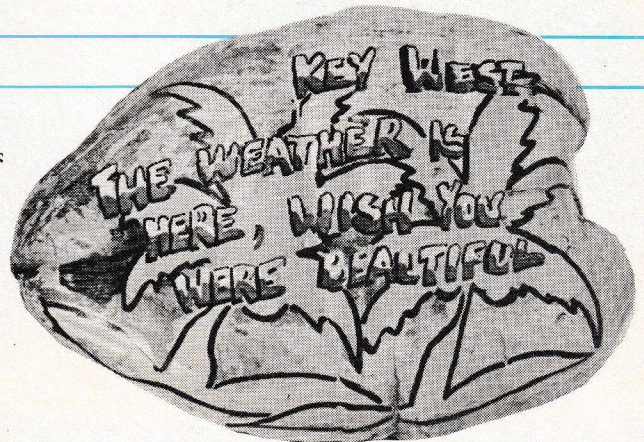
100% cotton banded short with fly front. Margaritaville Store or Parrot Head logo. Available in White only. Size: 32, 34, 36, 38, 40 or 42. **\$16.95**



## Key West Coconuts

Hand-painted home grown coconuts. Hundreds of Christmas coconuts sold, so we thought we'd try some more. Please state message:

- 1) Weather is Here, Wish You Were Beautiful (shown)
- 2) Wasted Away Again in Margaritaville
- 3) Happy Birthday From Margaritaville 1994
- 4) Why Don't We Get Drunk and ...
- 5) Changes in Latitudes, Changes in Attitudes



Buy one for yourself or a friend. After receiving your coconut, put a Priority Mail sticker and send it off. No box needed! Hand painted coconut is **\$15.00**



# FRIENDS OF FLORIDA

From the desk of Jimmy Buffett:

Dear Friends,

A special thanks to all who entered our New Year's Eve contest for your help in saving the wild Florida Keys. Over \$20,000 was raised! For the second year in a row, it all goes toward protecting islands in the backcountry; a haven for wildlife including bald eagles, Key deer and nesting sea turtles.

It's not far from the crowds of Margaritaville to the serene backcountry refuges, and human impact is beginning to spill over. That's why Friends of Florida initiated the Offshore Island Project. In the past year, we successfully supported a ban on jetskis which disrupted nesting bird colonies. We also gave a grant for legal action against the state of Florida for allowing the destruction of two beautiful islands by Rhesus monkeys, bred for experiments.

Our top priority is buying and preserving an important privately owned island for addition to the Great White Heron National Wildlife Refuge. We have taken the first step, obtaining an appraisal and biological survey. Negotiations and fund raising efforts are on-going. Our new T-shirt designed in symmetrical backcountry watercolors by Dawn Wilkins of Heliographics, a design studio in Key West, will raise funds for this project. (For ordering information, please see page 5. Ed. Note.)

Prior to purchase, FOF is working to protect these islands; acting as a liaison with private owners, removing invasive exotic vegetation that is crowding out native plant communities, and funding informational "No Trespassing" signs where birds and sea turtles nest. Because of your generous support we are able to continue working to insure permanent protection for this very special place.

Sincerely,  
Jimmy Buffett

*Congratulations to **Kenneth Shanks**, this year's recipient of the Key West New Year's Eve trip. Ken and a guest, probably **Helen**, will be "searchin' for the lost hangover cure" on the first Sunday of 1994. Second place winner, **Steven Zeschke**, will receive 2 tickets and back stage passes to a 1994 concert, and **Thomas Toman** has already received his complete set of Buffett CD's as the third place winner.*



## HELP MR. WIZARD

Ramps in sea cliffs constructed by turtles struggling to find a safe nesting place.

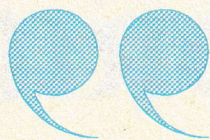
For the past seven years my wife and I have conducted sea turtle nesting surveys on Key West beaches and in the **Great White Heron National Refuge**. Our goals were to determine the kinds, numbers and productivity of nesting turtles for each beach, and to develop pragmatic management strategies for important nesting areas.

This past year we found 9 green and 66 loggerhead turtle nests in our study area - record numbers for both species - producing 1170 and 6904 eggs, respectively. But realize that both species lay about 4 clutches per season, thus only about 18 loggerhead and 2 green turtles constituted this year's entire nesting population.

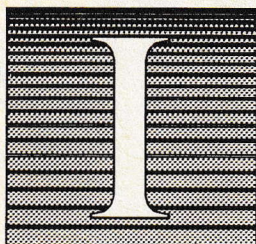
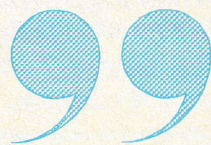
Recent literature suggests that green turtles may not breed until they are 30 years old. Their population status in our study area is precarious; the death of even a single breeder would be devastating.

Our long term data for green turtles suggest that there are only about 3 to 4 breeders in our entire study area. Like other sea turtle species, green turtles do not nest every year. Since 1986, we have found green turtle nests on only 3 of the 9 beaches we surveyed; nesting has not occurred on any of them in consecutive years. Aside from the Dry Tortugas, these are the only known green turtle nesting areas in the Florida Keys. One of the islands is privately owned and is currently for sale. The Friends of Florida is attempting to raise funds to purchase the site.

*Tom Wilmers is a biologist with the Florida Keys Wildlife Refuge.*



**Organizations whose purpose is to assist in local community and environmental concerns and to provide a variety of social activities for people with similar tastes and interests.**



In 1989, Scott Nickerson of Atlanta decided that since he'd met so many fun, interesting people "tailgating" before Buffett concerts he should do something to get these people together more than once a year. Scott also began to think how he could organize these people into a volunteer group to help with local community and environmental concerns. Jimmy has long been environmentally

active, so it was safe to assume Parrot Heads would want to join in.

During the next year or so, the Atlanta Club participated in several volunteer events with: The Red Cross, Children's Wish Foundation, S.I.D.S., UNICEF, the Atlanta Community Food Bank and an "underwater monopoly" event that raised over \$70 thousand for Muscular Dystrophy and broke the Guinness Book record.

Club members come from all different social, educational, and economic backgrounds and most run in the classic 25-40 demographic bulge. The clubs attract exactly the kind of people that were initially envisioned. People drawn together through Jimmy Buffett music found many other similar interests; most importantly the desire to give something back to their communities.

Parrot Heads from every corner of the known universe reunited in New Orleans recently for the **2nd Annual Parrot Head Convention**. An unofficial tally of clubs present included; Atlanta, Dallas, Iowa, Maryland, Detroit, New York, St. Louis and Southeast Texas. It was announced that Scott Nickerson of Atlanta has been named as liason between Margaritaville and the many clubs. This position was created to insure consistency between clubs and their activities. This is a wonderful and well deserved reward for someone who's been instrumental from the beginning.

Friday and Saturday nights the Parrot Heads received the red carpet treatment at the Margaritaville Cafe. **Evangeline** performed both nights. "I recall being impressed by their incredible harmonies when they opened for Jimmy in 1992," said one club member, "but those large venues can't compare to the intimate atmosphere at the Margaritaville Cafe.

"On this stage, without the distraction of land sharks and never-ending beer lines, their tremendous talents and harmonies were able to break free and permeate the crowd."

The actual "Meeting of the Minds" occurred at the Holiday Inn on Royal Street in the **French Quarter**. Club members were introduced and informed of the various fund raising efforts and volunteer activities that Parrot Heads are involved in. All appeared to be going well until a lawyer showed up and...well, you can imagine what happened then.

**Important stuff!**

This "stuff" must be discussed sooner or later, so we'll discuss it later. Look for more club monitoring in the next issue of the Coconut Telegraph. For club information contact Scott Nickerson, 4255 Nora Ln, Duluth, GA 30136.



"Read it? I lived it!" Jimmy Buffett responding to the release of the unauthorized Scrapbook.

# The Jimmy Buffett Scrapbook

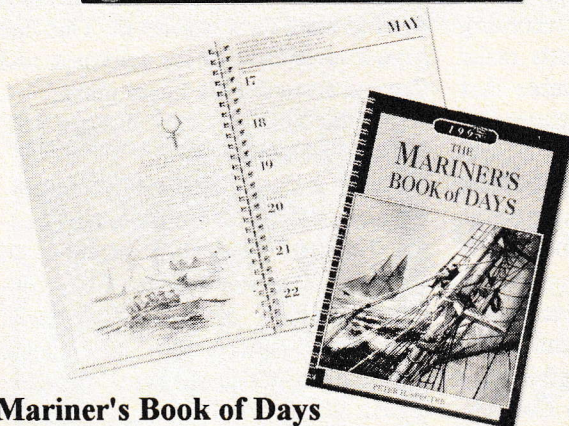
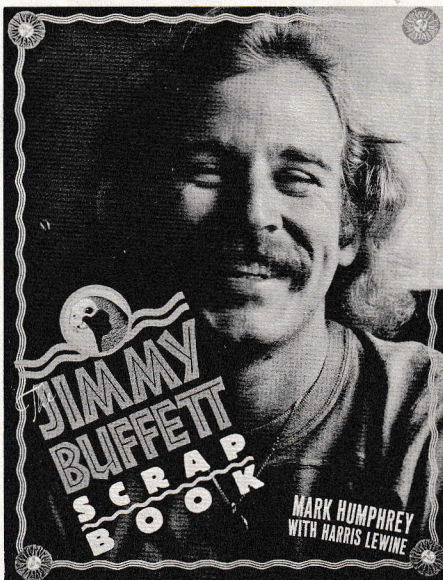
## An Unauthorized Biography

**authorize:** (ô' the riz') 1. to give official approval to or permission for 2. to give power or authority to 3. to give justification for; warrant.

**unauthorized:** none of the above.

"I call 'em as I see 'em, and if I don't see 'em, I make 'em up!" claims George Carlin's sportscaster Biff Barf. And so it is in this unauthorized biography of Jimmy Buffett. We were asked not to cooperate with the unauthorized authors and did not. In fact, any comment we may have on the unauthorized biography is also unauthorized. To tell you we like it is unauthorized. To tell you that you would enjoy it is unauthorized.

To wrap up, this is an unauthorized biography by unauthorized authors that we are unauthorized to authorize. Oversize paperback book is \$17.95



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11

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Florida Residents only, add 7% sales TAX			SHIPPING	
				TOTAL
NAME				
ADDRESS				
CITY				
STATE		ZIP		PHONE
CREDIT CARD NO.				EXP
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# SEND LAWYERS, GUNS & MONEY!

**I**t was time for the annual Buffett Brawl; the assembly of the flock gathered to discuss, "who did this and that." The corporate shuttle was gassed up and made the rounds from Key West to Los Angeles. We set down in a lovely pastoral setting seemingly not well suited for a Margaritaville Meeting of the Minds; no ocean, no beach, no sun, no margaritas (well, I had a couple..O.K. a few...alright, I blew up the blender!).

Our goal was simple, match the face with the voice on the telephone, state your purpose, and explain how the path you were on would eventually lead to Margaritaville. Dissemination of information I think it's called. The pursuit of knowledge. The pursuit of knowledge is an admirable goal, and my goal was indeed admirable; *get in, don't be a wise-guy, and get out.*

The president, CEO, chairman of the board and lord of the Margaritaville manor

was in attendance. This was it. I had actually flown out of town to a *business meeting*. It must be important. And I was there, so...well, you figure it out. All was ready, but Jimmy decided it was time to go horseback riding. The meeting was set for later that day...but not during the football game of course. Oh well, back to the glass-lined tanks of LaTrobe, PA.

Then it happened - a pleasant conversation on the front porch deteriorated into a meeting. Jimmy began talking in general terms of how it was perhaps time to slow down a bit, adjust

**Don't Stop The Carnival**, and Hollywood is calling **Joe Merchant** on line 2. Oh, and don't forget the children's album, Christmas is right around the corner. And please tell Cincinnatians not to believe everything they read.

Yeah Jimmy, you're right. Slow down.

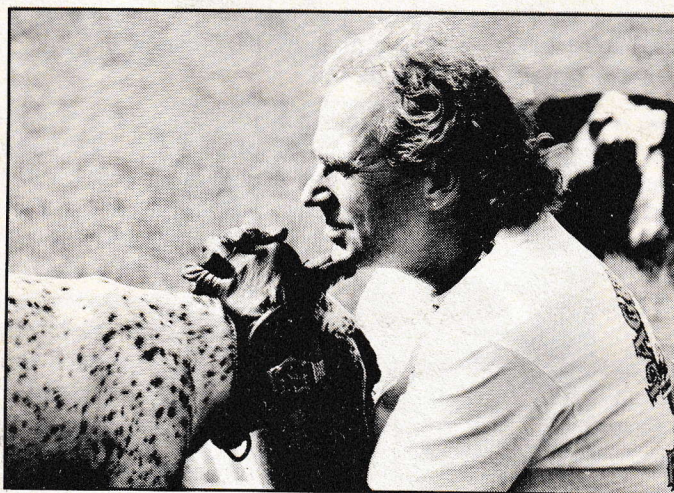


Photo: Ray Stanyard

his "work-to-play ratio" I believe he said. Then he detailed specifically how this slow-down was to occur:

Go to the Bahamas, and as long as there's a recording studio nearby, quietly make some noise. Assemble that concert video footage and maybe even release a new video. Pack the bags for New Orleans for an appearance at the **Jazz Fest**. Block off a long week-end at the Margaritaville Cafe to record, with the other Margaritaville Record acts, a possible concert for **ABC's In Concert** series. Criss-cross the country this summer on yet another of the "last summer I'm gonna tour for a while" tours. **Herman Wouk** is on line 1, he's still interested in the Broadway show based on

Take it easy. Quietly Making Noise.

How could the assembled allies best contribute toward keeping the work-to-play ratio balanced? One gave an *accounting* of himself, while another *managed* to state their objectives. This one gave a *summation* of his activities, and that one *recorded* his future plans.

All the while my only thought was, "What the hell do I do?"

Then it hit me...I don't do anything!

You do. All who subscribe to the Coconut Telegraph and keep returning in classic "Thank you sir, may I have another!" fashion. All you CD listenin' book buyin' concert goin' goofy outfit wearin' margarita drinkin' flip-flop blowin' Parrot Heads.

You're why I'm here, you're why we're all here. It's your own damn fault.

Dissemination of information - indubitably. Pursuit of knowledge - undoubtedly. They say a little knowledge is a dangerous thing. Yeah well...it works for me.

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