

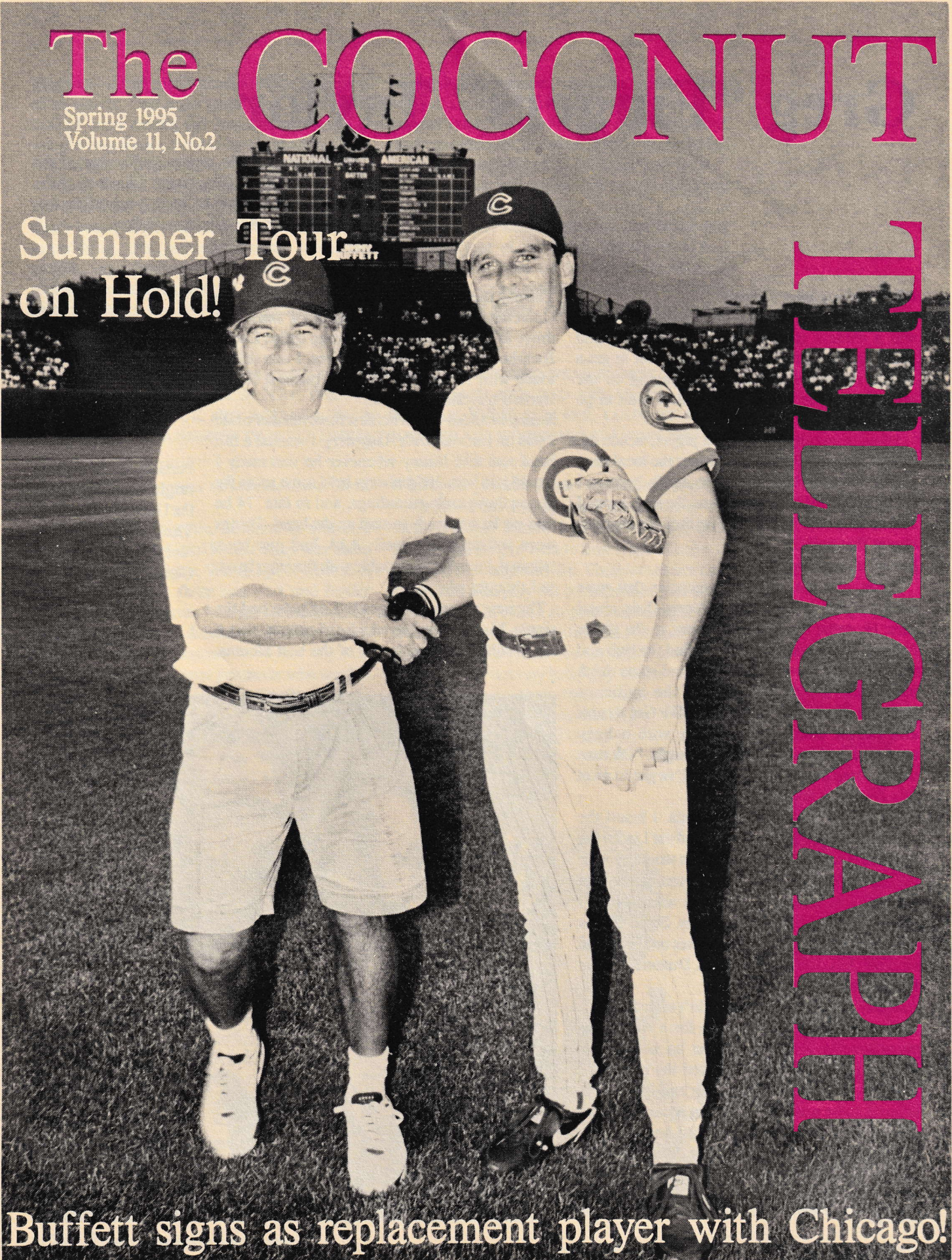
The COCONUT

Spring 1995
Volume 11, No.2

Summer Tour
on Hold!

TELEGRAPH

Buffett signs as replacement player with Chicago!



Greg "Fingers" Taylor

The Oldest Living Coral Reefer

Carl Fulmer was the senior staff writer at the University of North Carolina at Charlotte in the spring of 1994 where he took a nostalgia trip with Fingers Taylor. His notes follow...

When did you meet Jimmy?

Well, I met him in 1970 in Hattiesburg, MS. I was a student there at the time, evading and avoiding the draft. I was in the last year to get a college deferment. Vietnam was raging on the other part of the world, and I didn't want to go over there.

I was originally a keyboard player, hence the name "Fingers", but by then I was the local harp player that everybody dreads so much, because I sat in with everybody who came through town. I had no idea who he was and neither did anybody else at that point.

Except Jimmy Buffett

Yeah, and the rental car agencies that were always trying to find him to locate their rental cars. He came through and I went to the coffee house at the university. It was called the Hub and was basically about three tables and some drink machines. Three ladies were the audience listening to him sing **Why Don't We Get Drunk and Screw**. Here was this guy with a huge mustache and long hair and I thought, "Oh man this is something I've got to see. I've got to meet this guy."

At any rate, we became friends. I heard the whole repertoire that evening, and sat I in on the last tune. These were the songs that would become the first album. It was a great evening, he was really funny. He had a charisma about him - I knew he would be a star someday. Some people just have that little light that shines on them, and I haven't seen too many of them. Duanne Allman had it...

Jimmy was so broke he couldn't afford to keep his rental car, so he asked me for a ride to his parents house in Mobile, about an hour and a half from Hattiesburg. He played the rest of his songs on the way. The sun rising and Jimmy was singing, there was a bonding that occurred at that point; pretty cosmic stuff. He had been looking for someone to play with since he doesn't do a lot of solo work on his guitar. I began to play with him occasionally, when I could get away from college.

The day the draft ended I threw my books on the University of Arkansas - Little Rock lawn and drove to Memphis. I joined a group called **Larry Raspberry & The High Steppers**. I was still in touch with Jimmy, he now had guitarist Roger Bartlett traveling with him.

Jimmy included me on his first three albums while I was on the road with Raspberry. I wanted a full band and told Jimmy whenever he was ready I would join him. He'd always held some room for me on those early recordings, and in late '74 he told me he was ready to start up the band. Things were rolling pretty well; **A1A** had just been released, I was having trouble with the other band, so I thought why not?

The next album, **Changes In Latitude**, had the single **Margaritaville** which, of course, was a hit. I still think that is one of the best albums.

Portions of this article originally appeared in the University Times of The University of North Carolina at Charlotte.

Jimmy & Fingers...then.

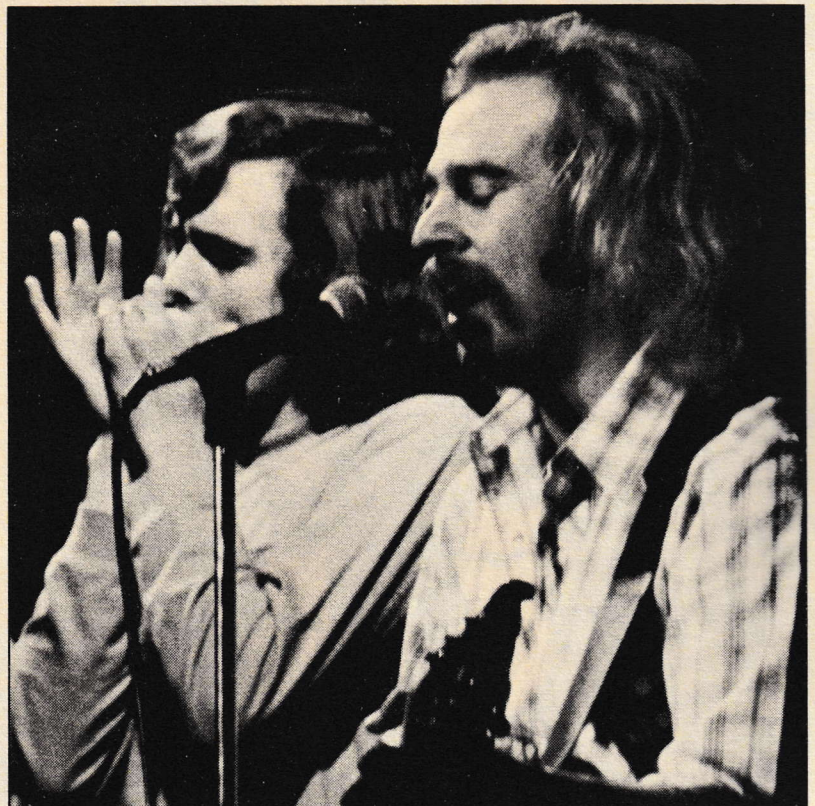


Photo: Tom Mader

That was the first time we had used the road band on an album. That was a great time; we were all kind of crazy during the 70's. Especially me, I was the ring leader. I ended up in rehab in 1983. *But through it all you've remained friends.*

Yeah, we are. We just had dinner together. We've had our falling outs, no doubt about that. Crazy years; lot of road work, lot of tension, that sort of thing...plus, too much whiskey. It took me a while, but I figured out that whiskey is not a real good social drug after all. It makes you talk loud, say things you don't really mean, and you feel like hell the next day.

playing low-down blues... and only in Mississippi will you see a white college fraternity dancing to the blues and having a big time. That was part of the inspiration for the song, Jimmy threw in his 2-cents and we all had fun that day and cut it.

Which guest musician have you enjoyed performing with on stage?

I've enjoyed Bonnie Raitt a lot. Joe Walsh was great last year at the Greek Theater in L.A. I always like to have Ed Bradley there with his tambourine; he's a great friend of ours and shows up at different places. John Candy used to do that too...we miss him.

PEOPLE THINK WE'RE ALL A BUNCH OF GUYS WHO WEAR SHORTS AND FLOPPY HATS AND LIVE IN KEY WEST, BUT THE BANDS HE'S HAD ARE AN AMALGAM OF WILD ROCK AND ROLLERS, BLUES PLAYERS, R&B PLAYERS, COUNTRY PLAYERS, AND SOMEHOW THAT ALL COMES TOGETHER AND WORKS AND IS JIMMY BUFFETT MUSIC.

Where did you guys come up with the name Coral Reefer Band?

That was Jimmy's title, he came up with it a long time ago. The Coral Reefer Band was listed on the first ABC album, **White Sport Coat & a Pink Crustacean** - there was no Coral Reefer Band yet! Jimmy gives Marvin Gardens credit for writing *Get Drunk & Screw*. He's always been clever that way with names.

[Jack Tarver, Jr., a former promoter who used to book Buffett into Atlanta's Great Southeast Music Hall in the early 70's speculates that it is Jimmy's humor that has always endeared him to Dixie audiences. For instance, long before he had a single sideman, let alone a band, he would pause in the middle of a number and say, "Take it Coral Reefers!" He'd stop and tap his foot and there'd be no damn band there. *Coconut Telegraph* Volume 4 #10.]

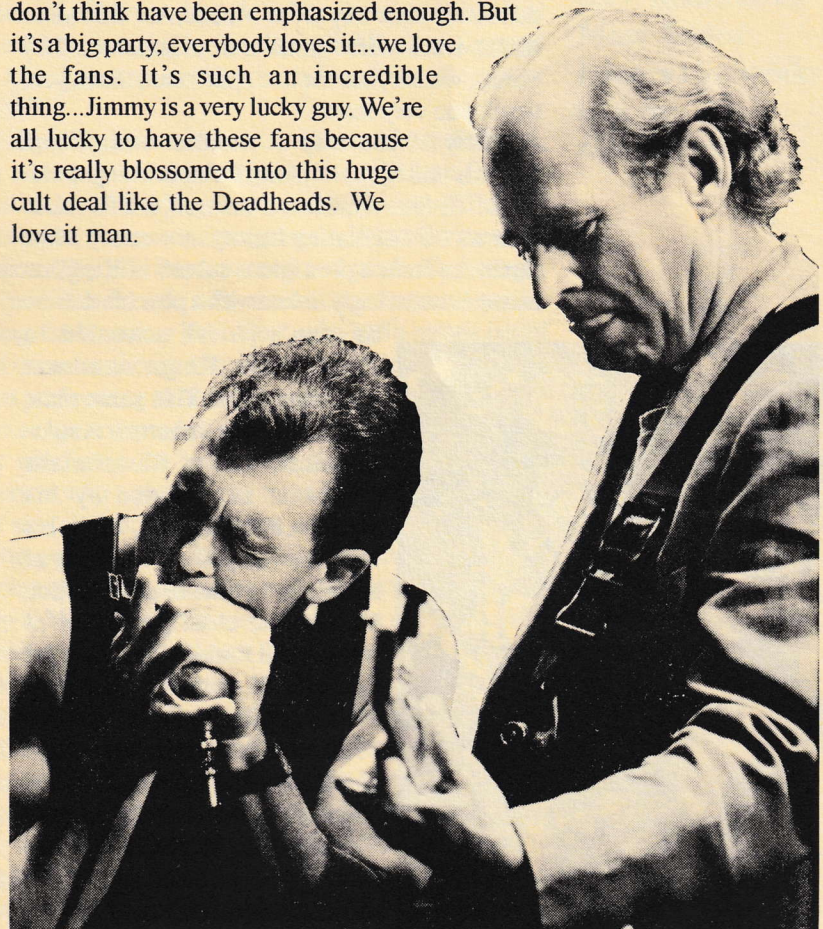
*You were also kind of clever with **Some White People Can Dance**.*

I wrote that with Jimmy, Mike Utley and Tim Krekel. It was on my solo album, **Chest Pains**. We all had this idea; it's hard to explain but if you play in a band long enough, and know each other well enough, you start to think and see the same things. We watch the people in the audience, and ours is largely a white audience. You'll see that a lot of white people clap on the beats of 1 and 3. We were trying to write something about that, because there are some white people who can actually overcome this illness. It was all in fun.

The inspiration for that song came from a lot of juke joints down in Mississippi. I walked into a joint one night and there was this all black band

What's your favorite Jimmy Buffett song to play?

Death of an Unpopular Poet is one of my favorite songs. Jimmy has a lot of those little gems. Most people want to hear *Cheeseburger in Paradise* or *Margaritaville*. These songs are fine, but he can also play the introspective side that I don't think have been emphasized enough. But it's a big party, everybody loves it...we love the fans. It's such an incredible thing...Jimmy is a very lucky guy. We're all lucky to have these fans because it's really blossomed into this huge cult deal like the Deadheads. We love it man.



Jimmy & Fingers... now.

[*Chest Pains* is currently out of print.]

Photo: Rob Dicker, Staff Photographer Pioneer Press

Island Inks Deal With Jimmy Buffett's Margaritaville Records

Island Records President & CEO, John Barbis and Margaritaville Records President Bob Mercer announced the signing of a joint venture between the two labels. Under the new arrangement, Island will perform marketing, radio promotion, retail and publicity functions for all Margaritaville releases.

"Margaritaville is a perfect fit with Island Records," commented Mr. Barbis. "They are an artist oriented label, committed to sticking with their artists over the long haul. I'm looking forward to working with them on many projects."

The first album scheduled for release on Margaritaville/Island will be **It's About Time**, by singer/songwriter *Marshall Chapman*. The album was recorded live in the Tennessee State

Prison for Women, and deals with many issues of vital importance to women.

"The marriage of Margaritaville to Island is a natural and became inevitable once Jimmy met Chris [Blackwell]," claims Bob Mercer. "I'm very pleased that our debut release under the joint venture should be Marshall's; the combination of the audience, the songs and the performance is resonant. It is a very special record."

"I met Jimmy at Compass Point Studios in Nassau when he was recording *Fruitcakes*," explains Island Records Founder and Chairman Chris Blackwell. "And although that was only a little over a year ago, I feel like I've known Jimmy all my life. I couldn't be happier about the new partnership."

Alec Waugh's 1956 novel Island in the Sun served as the inspiration for Blackwell's Island label.

Parrot Heads live vicariously through Jimmy Buffett's experiences; particularly those lyrically detailed in his Caribbean adventures of the late 70's. Jimmy's salty history is now complemented by that of Chris Blackwells. A defrocked altar boy from Mobile, AL. throws in his lot with a retired gambler from Jamaica..."Hey Sonny, wanna pass me that spliff man, thank you, thank you very much."

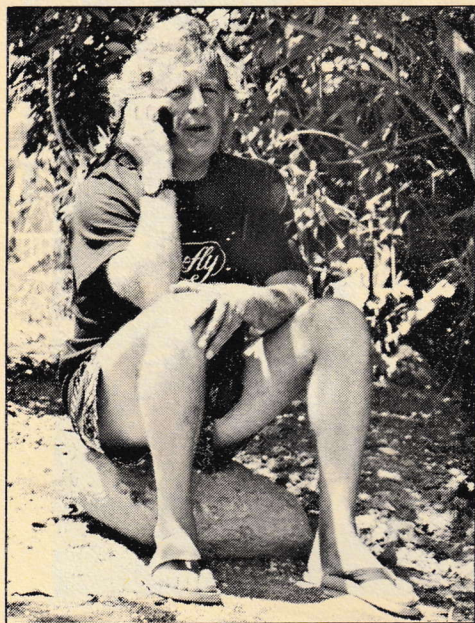
Many of you may be familiar with Island Records and it's continuing influence on popular music. Its founder, Chris Blackwell, is a fortunate man with a fascinating history. A wealthy white Jamaican from a prestigious suburb of Kingston becomes enduringly linked with a poor black from

St Ann's parish schooled in Trench Town; Kingstons answer to urban blight. This same man, possessing the inherent Anglo-Jamaican fear of Rastafarians *awakens*, surrounded by his dreadlocked rescuers, after his boat is swamped off the coast of Kingston. In time he propells Bob Marley, the chief proponent of Reggae and Rastafarianism, to the forefront of the music industry. This would make a terrific book...in fact, it's made two terrific books; **Bob Marley** by *Stephen Davis*, and the lengthy **Catch a Fire** by *Timothy White*. Both great reading and if the subject interests you, I would suggest either one.

Chris Blackwell, through his ownership of Island Records, played a role in the introduction of reggae music to the world. In 1962 Blackwell took his tiny Blue Mountain/Island Label to England, purchased master tapes produced in Kingston and released them in Britain. Blackwell provided a U.K. outlet for leading Jamaican 45's distributed to tiny black record shops out of the trunk of his Mini-Cooper. His break came with the release of *Millie Small's My Boy Lollipop*, which sold six million copies worldwide.

On a Millie Small tour in 1964, Blackwell discovered one of her opening acts, The Spencer Davis Group featuring fifteen year old lead singer, Steve Winwood. Island signed the band and, "two years later the group had two worldwide hits with **Gimme Some Lovin** and **I'm a Man**. When the group broke up in 1968, Winwood formed a new band Traffic. Putting all his marketing acumen behind the new group, Blackwell took his label out of the business of black music. Island became a rock company, eventually working with such English folk and rock musicians as John Martyn, Fairport Convention, Cat Stevens, Free, King Crimson, Jethro Tull and Emerson, Lake and Palmer." Memories as thick as the purple haze in your parents basement.

Blackwell met Bob Marley in 1971, and Island Records financed the Wailer's first release. "For just as *Catch a Fire* changed Jamaican music and helped launch it into the cultural arenas of the world, the election of a socialist government transformed Jamaica from a sleepy banana republic to a struggling, morally preoccupied nation at war with its own history."



Chris Blackwell, rulling his world from a cell phone.

boxing gandhis



Brie Darling, percussionist and part time Coral Reefer, along with her husband David Darling and five top L.A. based session players, have pooled their musical resources to create a sound that even the pros find “impossible to pigeonhole”.

Veteran Parrot Heads will recognize Brie Darling as the pirate percussionist backing Jimmy Buffett on his annual trek across the land of the free and the home of the brave. Brie now lends her considerable instrumental and vocal talents to Boxing Gandhis, the L.A. based band with funky soul grooves, rootsy instrumentation, hook-filled lyrics, bluesy horn and organ licks and distinctive vocals. Quite

a mouthful but well deserved. “Almost a week before its release date last fall, *Boxing Gandhis*, the debut recording by the alternative funksters captured the Number One Most Added spot on airplay charts for album alternative radio stations nationwide.”

“We liked our musical day jobs, but we wanted to do something different, even though there was a time it didn’t seem to fit in anywhere,” notes vocalist/guitarist/producer David Darling, who penned most of *Boxing Gandhis*’ twelve original tunes. He founded the group in 1991 after meeting Brie at a recording session. The pair later married and gradually brought together a “family” of musician friends who shared their musical tastes. With the help of recording studio owner Tom Weir, who had a strong belief in the band and donated countless hours of studio time, the group recorded several tracks and began performing at clubs up and down the west coast.

While several record executives expressed an interest in signing the band, all had suggestions for redefining the music, but the Gandhis wouldn’t concur. “We had one person who wanted us to come up with a racial mix, one who wanted us to use electric instruments, one who wanted fewer singers, and another who wanted more singers,” David recalls. “One guy suggested using fake Indian accents to introduce ourselves in the live show!”

They were spotted by a **Mesa Records** executive at an out-of-the-way club and asked to submit a demo. The Mesa A&R committee liked the Gandhis “as is,” and the deal was inked soon after.

The *Boxing Gandhis* are adamant about playing the music they want to play, and staying out of the pulpit when it comes to discussing the “message” behind their songs. Fans and music critics who want the band to delve into the deeper meanings of the oxymoron-inspired moniker or the socially-conscious lyrics in their songs. The Gandhis insist there’s no preaching in their music, only inspiration.

“It seems like the flavor of the month in the music industry is ‘negative,’ so people are surprised when they hear something different. “

A tribal gathering of Los Angeles session and touring gunslingers who began playing together for fun. Like most things done from the heart and merely for the sake of fun, it eventually evolved into a serious effort. **Boxing Gandhis** are one of the first to bring blatant blue-eyed funksoul to the A3 forefront where they’ve captured **Most Added** honors two weeks in a row.

Keith Zimmerman

Multi-ethnic, multi-talented group is poised to explode! They are one of the best examples of the resurgent funk/soul movement. Each song they played dripped with emotion and inner resolve. Driven by a rhythmic groove, this incredible band has a social message we should all heed!

boxing gandhis

New Margaritaville Junkanoo Bus

Colorful characters by the bus load.
100% cotton, front design only.
Available in Natural, Mist Green or
Rosewood. Size: M,L,XL&XXL.
Please state size and color when
ordering. \$14.95 #CRS1BUS

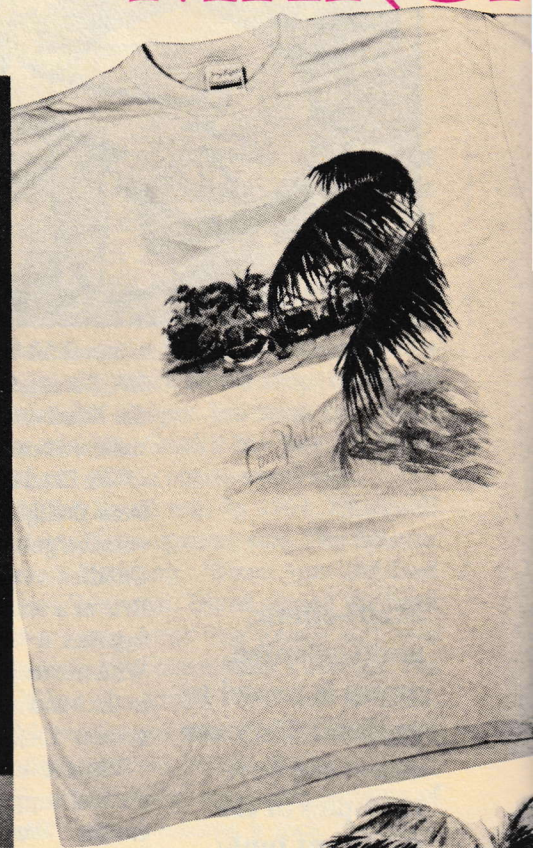
Call Toll Free 1-800

MARGA



PARROT HEAD PAIL

Ice up your favorite beverage in this Parrot Head Pail. Measures 9" across and 7" deep, and is completely portable. Works in the tub, or in the pool, but not in the car. 100% metal with riveted handle and Margaritaville Store logo unabashedly splashed on the front & back. Bucket is \$13.50 #NVBUCKET



LICENSE PLATES

Standard size metal license plates patterned after official Florida Manatee plates. \$1.00 from each sale is contributed toward protecting manatees. \$8.00 each. #NVMARGLIC #NVPHLIC



COCOTEL All Day-Everyday

LICENSE PLATE FRAMES

Heavy metal frame features either Margaritaville or Parrot Head. \$6.50 each. #NVMARGFR #NVPHFR

MARGARITAVILLE MERCHANDISE

100% cotton crew neck T-shirts featuring new Margaritaville Merchandise designs. Soft, pastel designs. Lyrics from the classic One Particular Harbour, and from Fruitcakes, Lone Palm. Available in White, Ash Grey or Beige. Size: M,L,XL&XXL. Please state size & color when ordering. \$14.95 Little Harbour #CRS1LITH. Lone Palm #CRS1LONE.

Lone Palm
Front

Back



Little Harbour
Front

Back

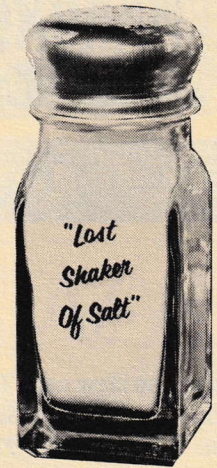
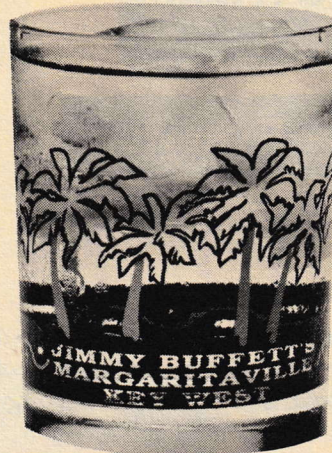
*out on the beach
there are two empty chairs
say more than the people
who ever sat there
under my lone palm
I can look out on the day*
— Jimmy Buffett

MARGARITAVILLE GLASSWARE

Margarita Glass Holds 16oz.
\$10.00 #GWMARG
 2/\$15.00 #GWMARGSET
 Margarita Mix \$5.00 #FDMIX



Wrap Palm Tumbler. Holds
 14oz. **\$7.50 #GWPALM**

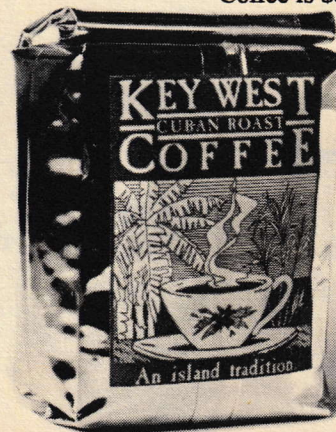


Lost Shaker of Salt **\$5.00 #GWSALT**

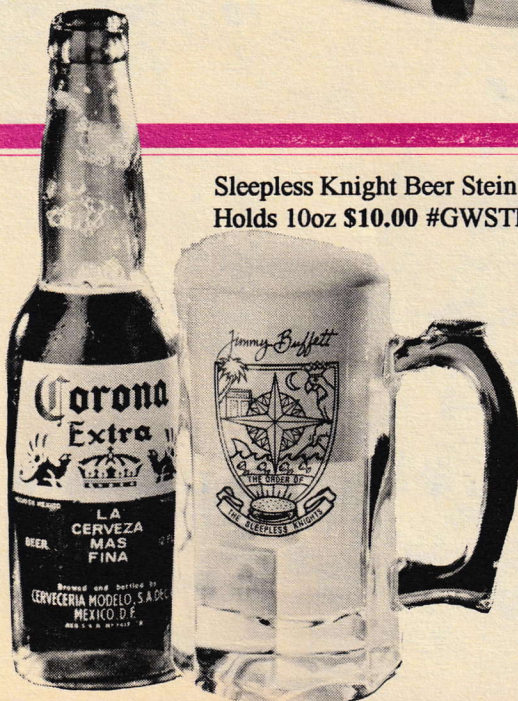
Cafe Glass Holds 10oz. **\$7.50 each #GWCAFE**
 4/\$25.00 #GWCAFESSET



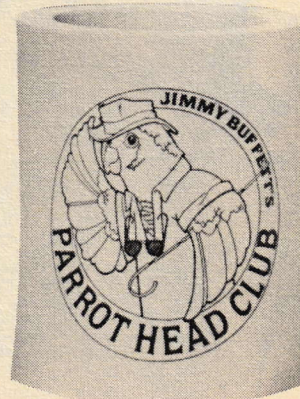
Key West Fix
 Mug is **\$6.50 #GWMUG**
 Coffee is **\$5.00 #FDCOFF**
 Coffee & Mug **\$10.00 #GWMUGSET**



Sleepless Knight Beer Stein
 Holds 10oz **\$10.00 #GWSTEIN**



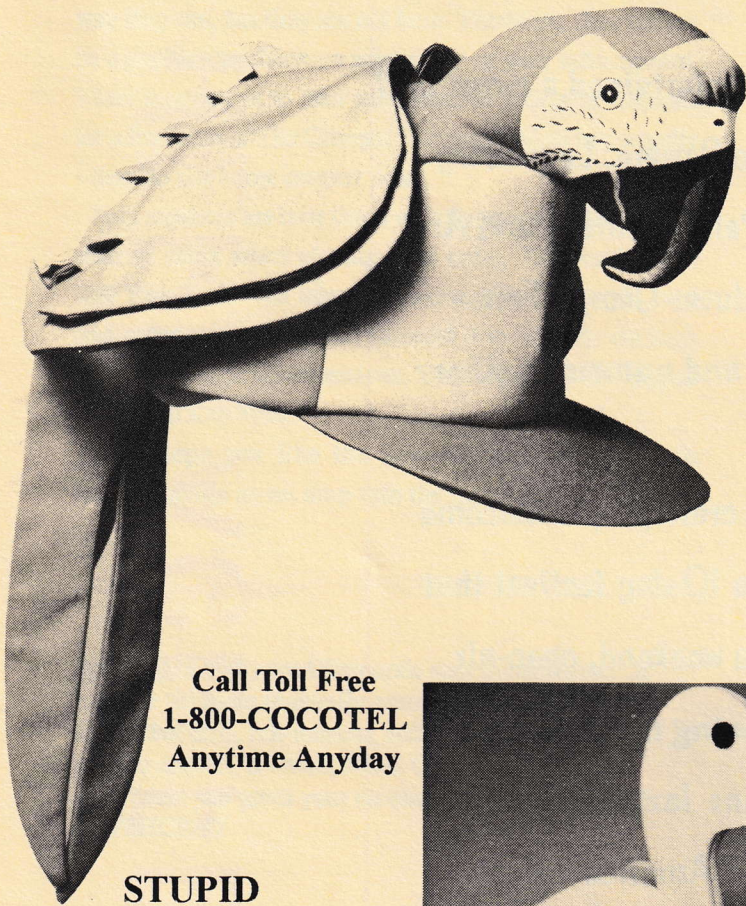
Margaritaville Koolkups
\$3.00 each #KOOL 6/\$15.00 #KOOLSET
 Parrot Head Koolkups
\$3.00 each #PCC 6/\$15.00 #PCCSET



CONCERT HEADGEAR!

PARROT CAP

Soft, stuffed parrot head, bright wings and foot-long tail. Handcrafted product made with high quality materials, non-toxic color fast paints and 100% shredded cotton and/or polyester fibers. A colorful addition to your Parrot Head supplies.
\$19.95 #CPNPARROT

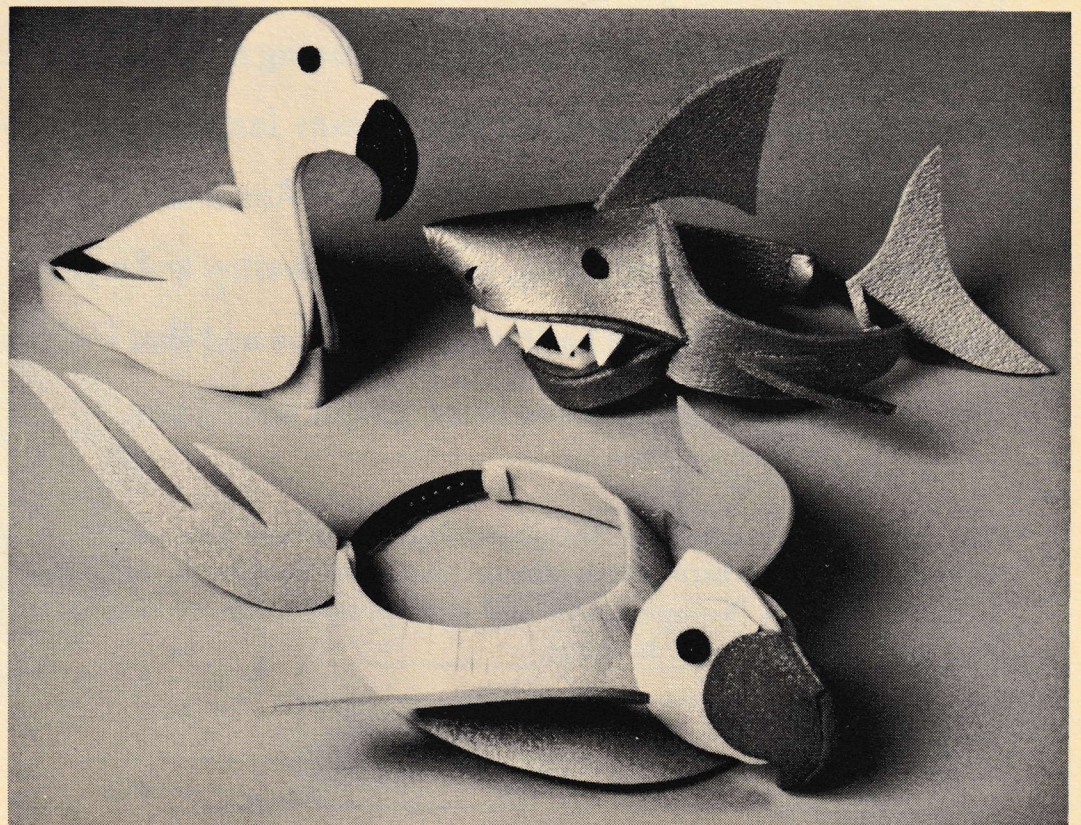


Call Toll Free
1-800-COCOTEL
Anytime Anyday

STUPID FOAM HATS

This is the best we could come up with. Why fight it? These are really stupid hats, made by the Stupid Hat Co. Their cheap price makes them practically disposable. They probably wouldn't last more than 2 concerts anyway. Colorful foam stupid hats conform to the shape of your head using advanced space age plastic technology. Available in Parrot, Shark or Flamingo. Please state style when ordering.

\$10.00 each #CPNSTU



BALLCAPS

100% poplin cotton ballcap featuring Margaritaville Store or Parrot Head Club embroidered on front panel. **Margaritaville Store Cap** available in Solid White #CP2SPLASWH, Mint #CP2SPLASGN or Tropical Print #CP3SPLAS. **Parrot Head Cap** available in Solid White CP2PHCWH, Navy #CP2PHCBL or Tropical Print #CP3PHC. \$15.00.



NEW ORLEANS JAZZ

& HERITAGE FESTIVAL

Welcome to the 26th year of one of the world's most important musical and cultural events.

It began in 1970, when 300 musicians entertained a crowd half that number in New Orleans' historic Congo Square. Legendary talents Mahalia Jackson, Duke Ellington, Pete Fountain and Al Hirt performed, all brought together by producer George Fein - founder of the famed Newport Jazz Festival and numerous other festivals worldwide.

Today, over 4000 musicians, cooks and craftspeople welcome more than 400,000 people each year for a 10-day festival that could happen nowhere else in the world. The weekend, open-air Heritage Fair, together with spectacular evening concerts and educational workshops, make the New Orleans Jazz and Heritage Festival - in the words of the Boston Globe - "America's Best Festival." It is both a rollicking, spirited celebration and a proud showcase of the authentic heritage of Louisiana and New Orleans - The cradle of jazz, rhythm and blues, gospel and zydeco.

The festival is presented by the non-profit New Orleans Jazz and Heritage Foundation, Inc., which returns the surplus funds from each year's Festival to the community through grants and other programs, preserving the city's rich musical and artistic heritage.

The Coconut Telegraph is now available 24 hours a day, 7 days a week. Numerous phone calls and inquiries have convinced us that there is a demand. Monday through Friday, 9AM-5PM, all calls will reach Margaritaville in Key West. All the same services will be offered; inquiries, orders, subscriptions, questions regarding your order, etc.

After 5PM and on weekends, your call will be magically routed to our operators in Toll Free Land. Please be kind to these people. They will be friendly and assist you in any way they can, but they are not here. Therefore, they are not in a position to check on your order or your subscription. Their function is to take merchandise orders or requests for a free issue of The Coconut Telegraph. Most importantly - they do not know concert dates.

Item numbers are now listed with the merchandise, please refer to these when placing your order. The residents of Toll Free Land will take your name, address, credit card and order information and forward it to us daily via high speed fiber optic transmissions. Your order will be shipped UPS from Key West.

We hope you like the new service, and will join Margaritaville as we limp into the future.

Speaking of high speed fiber optic data transmission...It must be tiresome manually manipulating your mouse across that dirty, ink-marked, coffee-stained pad. We've got the answer, a Parrot Head Club mouse pad. 1/4" thick foam pad gives your mouse a smooth ride. \$7.95 #NVPHCPAD



Keep in touch with Key West and Margaritaville. **The Coconut Telegraph** is mailed 6 times a year. \$5.00 covers printing & postage. Outside U.S. \$10.00.

ORDERS TOTALING \$25.00 OR MORE GUARANTEE A YEARS SUBSCRIPTION.

MAIL ORDERS: Make check or money order payable to The Coconut Telegraph. Send to T'shirts, PO Box 1459, Key West, FL 33041. Please list street address for merchandise delivery. **SORRY, NO C.O.D.'s.**

CREDIT CARD ORDERS: Call toll-free 1-800-COCOTEL [1-800-262-6835] Monday thru Friday, 9AM-5PM Eastern Time. **\$10.00 MINIMUM CREDIT CARD ORDER.**

TOLL FREE LINE FOR ORDERS ONLY PLEASE.

FAX # (305) 296-1084
All other information please call (305) 292-8402.

For orders outside the U.S. please send payment in U.S. dollars and double S/H charges.

SHIPPING/HANDLING CHARGES: 3 items or fewer \$4.00, 4-6 items \$6.00, 7 or more items \$7.50. Florida residents please include 7% sales tax. Please allow 3-4 weeks for delivery. Federal Express[®] delivery service is also available, please inquire when ordering.



Federal Express trademarks used by permission.

11

QTY	ITEM	SIZE	COLOR (3)	PRICE
SUB TOTAL				
We Accept VISA.		Florida Residents only. add 7% sales TAX		
MasterCard & American Express		SHIPPING		
TOTAL				
NAME				
ADDRESS				
CITY				
STATE		ZIP		PHONE
CREDIT CARD NO.			EXP	
CHECK NO.		SIGNATURE		

DOMINO COLLEGE

1995 SUMMER TOUR

THIS IS TYPICALLY WHERE WE WOULD LIST JIMMY'S ANNUAL DENIALS OF ANY FUTURE TOURS. I'M TIRED, I REALLY MEAN IT THIS TIME, I'M NOT KIDDING, ETC. THIS YEAR WE'LL DISPENSE WITH ANY MORE HALF TRUTHS AND LIES AND SIMPLY LIST THE APPEARANCES WE HAVE SCHEDULED AS OF PRESS TIME.

May 27, 28 & 30 Cincinnati, OH	Riverbend Amphitheater
June 2 & 3 Raleigh, NC	Walnut Creek Amphitheater
June 5 Charlotte, NC	Blockbuster Pavillion
June 9 Indianapolis, IN	Deer Creek Music Ctr
June 10 Milwaukee, WI	Alpine Valley
June 13 & 14 Columbia, MD	Merriweather Post Pavillion
June 16 & 17 Pittsburgh, PA	Starlake Amphitheater
August 4 Tinley Park, IL	New World Music Theater
August 5 Columbus, OH	Buckeye Lake
August 7 & 8 Atlanta, GA	Lakewood Amphitheater
August 11 Manassas, VA	Nissan Amphitheater
August 12 Cleveland, OH	Jacobs Field
August 14 & 15 Clarkston, OH	Pine Knob Music Theater
August 17 Toronto, Ontario	Molson Park
August 19 Camden, NJ	Waterfront
August 20 Hartford, CT	The Meadows
August 23, 25 & 26 Mansfield, MA	Great Woods

The Coconut Telegraph

Margaritaville
PO Box 1459
Key West, FL 33041

Bulk Rate
U.S. Postage Paid
Permit No. 225
Key West, FL 33040

*****5-DIGIT 20878
730*

MARTHA HASLETT
15185 WINESAP DR
N POTMAS MD 20878

