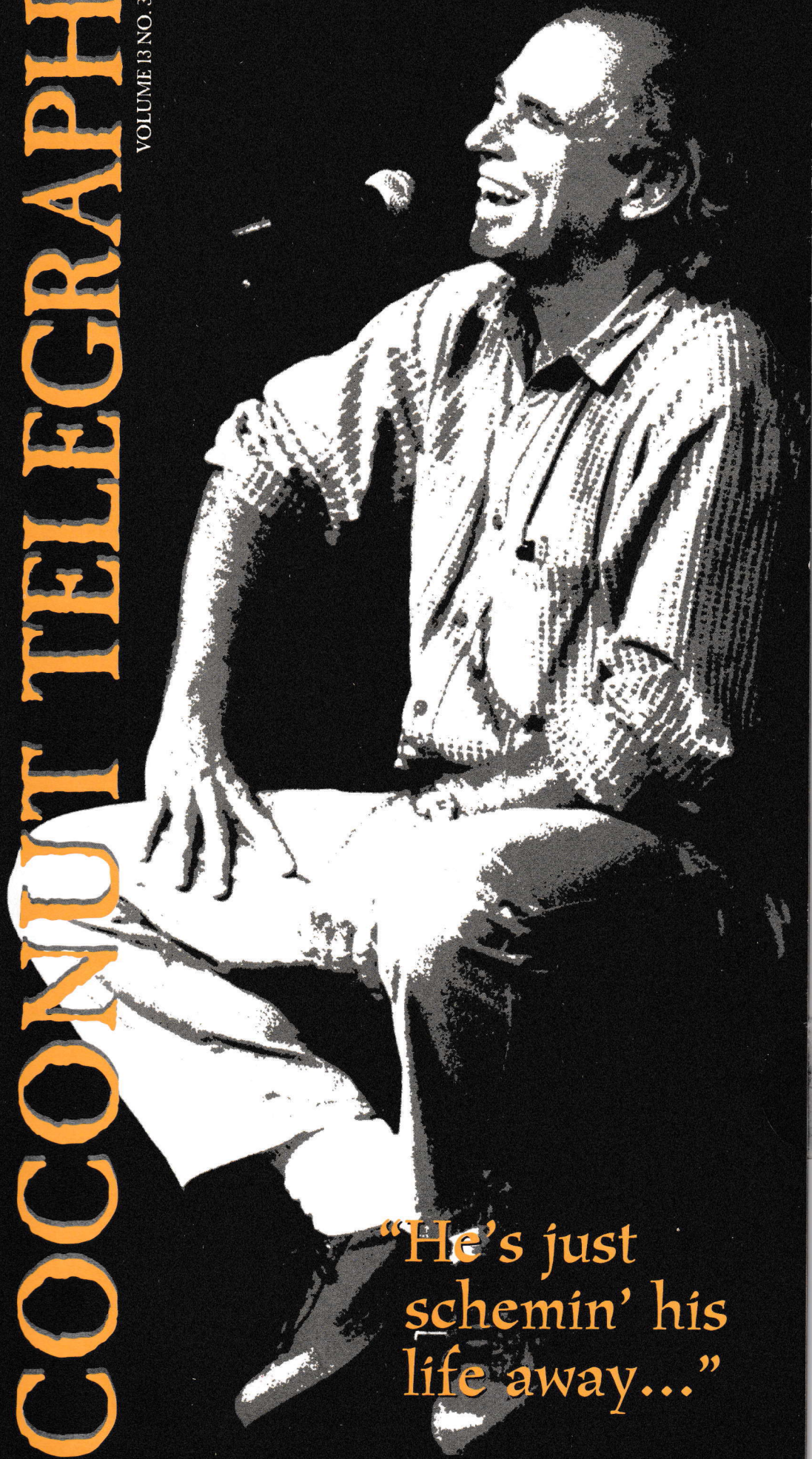


# COCONUT TELEGRAPH

VOLUME 13 NO. 3



“He’s just  
schemin’ his  
life away...”

# INTERVIEW

The first week of rehearsals has moved at light speed. Actors rehearsing upstairs, Mr. Utley rehearsing Iko-Iko, local Miami band, downstairs. Jimmy, Herman Wouk and director David Bell collaborating daily to fine tune the show. It's a fascinating collaboration with all the energy, color and music of a Jimmy Buffett tour. Jimmy's latest title, composer, is a culmination of his love of writing, storytelling and music. Jimmy and Utley both agree, "we never work this hard in rock 'n' roll."

*Don't Stop the Carnival*, Jimmy's latest gamble with musical mate Pulitzer Prize winning author Herman Wouk, opened at the Coconut Grove Playhouse on Tuesday, April 8th. Not a gamble actually, more realistically a sure bet, already glistening from the strokes of the Caribbean King Midas. "Wouk is less willing to chat up the press, so Buffett, born to tell stories, is on the job." The following is excerpts from an interview with Michelle Genz of the Miami Herald's Tropic Magazine.

*Buffett spoke to us for two hours on a recent weekday at the Coconut Grove Playhouse, which happened to be the day of Mardi Gras in New Orleans. The irony, that party-guy Jimmy was working that day of all days, was not lost on Buffett.*

**Tropic: Have you always wanted to write a musical?**

I love musicals. I loved going to them as a kid. I remember going to *South Pacific* with my mother and my sister and I can still sing *Dites Moi Pourquoi* for you. And the book *Don't Stop the Carnival* had been a part of my history with the Caribbean. I mean, I bought a hotel because of that book. And I had my own nightmare on the island of St Bart's with that hotel. And now again, I'm just following some romantic fantasy. That's what I do. Some of them work out, some of them don't.

**How many times had you read Wouk's book?**

Now? I'd say probably 150 times now. Before then probably four times. It's a book I'd go back and re-read. Herman went away and didn't realize the impact he'd left on the Caribbean culture. Hotel owners that I run into, anybody that lives and exists in the Caribbean knows *Don't Stop the Carnival*. It's like a bible. But he had no idea this was going on.

**When you first proposed the idea to Herman Wouk five years ago, what was his reaction?**

He didn't know who I was. So I sent him some tapes, and I sent him my book. And the great thing was, he sent back the music and he liked the music, but he loved the book. And that meant more to me than anything. I mean. Herman Wouk liked my book. Are you kidding? I flew out to California and we had a meeting and from that day, under what we now refer to as our magic tree, we struck up an immediate friendship. He said to me, "I want to ask you one question. Why would you want to do this?" I said, "I think it'd be fun." And that truly was my answer. I didn't have to think any further than that.

**Were you watching your manners? Were you nervous?**

I was scared to death. He's a living legend, are you kidding? At the end of that first day he said, "You know, I've been writing these serious books." I said, Yeah, *Caine Mutiny*, *Winds of War*, yeah I know them. He said, "But I started out as a shtick writer for the

DON'T STOP THE

Carnival

# INTERVIEW

*Fred Allen Comedy Show.* I was a comedy writer. You know, this might be fun to do this. Let's just stay in touch."

## **When you finally started work, how did you collaborate?**

He wrote an outline, and based on his outline, I wrote a couple of songs. I wrote on his instructions. He would give me assignments, because now I had to write for characters. When I write for me, [he looks around the room and sees a soda bottle on the bar] hell, there goes a Diet Coke. I can write you a song about that in about 20 minutes. But for Herman, I'd have to compress a 400-page novel into 12 songs. The show has to stand on the music. If it was a play, it would stand on Herman Wouk's libretto, but it's a musical. Music is the backbone on which the story will ride.

## **Did you approach the score as you would putting together an album?**

I approached it as a show. I love Calypso - I can listen to a great Calypso band, I can have two or three glasses of wine, and I can dance the merengue all night, but that's me. You have to disassociate your own personal thoughts about things because you've got paying customers out there. Again it comes back to my close personal attachment to the audience. Who's the audience going to be for this? How much of this can they take? Calypso music, yeah, I can listen to it all night, but I know an audience can't. It's like I love to cook, but I'm not going to cook like I like to in my restaurant in Key West because I'd be closed in a week. You've got to know what you're doing. So Calypso is going to be the backbone of the music, but I wanted to go off in tangents. I wanted to go to Reggae, I wanted to go to soca, to zouk, and a little bit of merengue, so you could break up the pace. I'm not a great singer, I'm certainly not a good musician - I'm passable. I'm a fair writer, but my strongest suit is I can read an audience and pace a show. I've been doing theatrical things in my show for the past five years.

## **How?**

Skits, backdrops. We write skits that are part of it. The audience loves it. I can't go out there and do a run-through show. Every show, they challenge you to make it different. And I work for my audience, that's the way I look at it. If I wanted to do the show that I wanted to do, it would be nowhere near the show that I do for the audience, but they're the paying customers. And I don't mind doing *Margaritaville* for the 400 millionth time. I really don't. I hear a lot of other people, "Ugh, I don't want to do the song." Well it's your song. You know, that's what they're paying to come see.

## **You have plans to take your musical to New York.**

Oh, we definitely have plans to go to New York, if it's good enough.

## **Does that mean reviews, or packed houses?**

Packed houses, I don't care about reviews.

## **Where's the cast from?**

They're from all over. We cast in Atlanta because they have a great concentration of African-American actors there and there's a lot of African-American parts in this play. There's not as much of a talent pool in Miami because everybody goes to New York or Atlanta to work. But we cast a lot of our secondary roles here because I wanted to, and we've constructed the whole band here. We've hired a great band from here called Iko-Iko who are the rhythm section of the orchestra. They're all University of Miami graduates.

## **Why Miami?**

Cause I always wanted to be here. I consider Miami the cultural and economic capital of the Caribbean and Latin America. And I love it for that. It's vibrant. It's alive. And it's so multicultural. And this show is multicultural.

## **And Parrot Heads are going to be in the audience?**

Absolutely. They're going to be there. It's going to be a very interesting audience.

## **Are they adding a janitorial staff? And maybe some exhaust fans?**

Well that's what I want it to be. That's what I think's lacking in theater.

## **You going to serve drinks in the lobby?**

Hell, yes, we're going to serve jerk chicken on the street if they'll let us.

# INTERVIEW

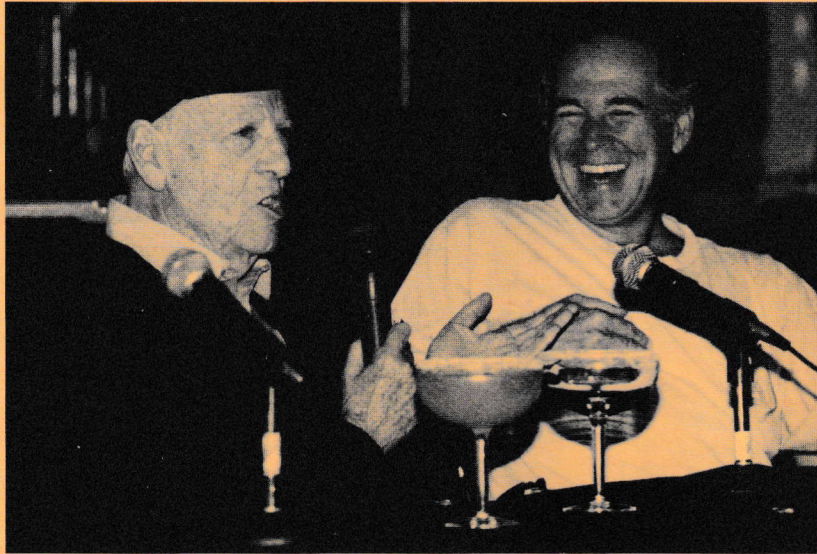


Photo: Harvey Built © 1997

## **You are?**

Absolutely. If you go to a Jimmy Buffett show, the party starts in the parking lot. The audience takes over. They're there at 10 o'clock in the morning, partying till we get there. We're background music for their life.

I'm thinking at this show, not only are you going to have Tiki-puki drinks with umbrellas in 'em, I mean, I'll cut the air conditioner off in here just so it's tropically hot. I want them feeling the experience. Coconuts, palm trees out in the lobby. Rum drinks. We're going to do an art show with the local community here, you know, and do a street fair.

It won't only be Parrot Heads, but if so, fine. Great. They need to go to the theater anyway. I think they'll like it. The big thing is, will Parrot Heads come and see a Jimmy Buffett show that Jimmy Buffett is not in? That's a good question.

## **And what do you predict?**

Yes. Because I think that the music, and the flavor of the piece itself IS Jimmy Buffett. *Don't Stop the Carnival* is as much a part of creating whatever Jimmy Buffett is today as anything else I can think of.

## **Do you like the songs you wrote for the musical?**

I like what I wrote. It's a challenge to my style. But it's not what I like that counts. When I was working on it down in the islands, in Georgetown, and I started playing for them, and they started dancing around, that's when I know I'm on the mark. The maids in Georgetown told me I'm on the mark.

## **Does Wouk like it?**

Oh, yeah, he's the first one who told me it worked. I'll tell you one last very funny story. I didn't realize Herman's impact on the Jewish community when I first started working with him. I just knew it was Herman, the writer of *Don't Stop the Carnival*. But he's a very revered figure in the Jewish faith, particularly in the Orthodox faith. When we were going to finalize the deal for the musical Herman brought his attorney in and his wife, who's his manager, Sarah. I brought my three kinda key business guys in and we went down to the meeting and they're all huge admirers, these three guys, they're all Jewish and kind of in awe of Herman, very nervous, like kids about to meet Michael Jackson or Madonna, like a fan. They're sitting on the couch for this business meeting, and I had just sent him this song called *Calaloo* that I had written, which is a very key part to one of the characters. Herman walks into the room. He's got on a straw hat, and he's singing, "*Cal-a-loo!*" and he's doing the merengue. I looked at those guys on the couch and I said, See?

Later, I asked him, "Did you do that for effect for those guys?" And he said, "Well, maybe a little bit."

*Michelle Genz is a contributing writer to Tropic Magazine*

# buffett's 27-tune carnival brings calypso to grove

By Paul Lomartire  
Palm Beach Post Staff Writer

MIAMI - Jimmy Buffett's hoped-for march to Broadway began Tuesday night by taking over the Coconut Grove Playhouse. The first preview of the musical *Don't Stop the Carnival* - adapted by Pulitzer Prize-winner Herman Wouk from his 1965 novel, with music by Buffett - was an 1,100-seat sellout.

"Phenomenal," said Bruce Leslie, the playhouse's general manager about ticket sales. "We'll probably be 90 percent sold out for the run."

The two-act play, with a \$1.2 million budget (28 players and nine musicians), has an official premiere, a \$500-to-\$1,000-per-ticket benefit for the playhouse, set for April 19.

Buffett's handpicked team has transformed the 70-year-old theater into an extended set for the play that takes place in 1959 on the fictional Caribbean island of Amerigo. For this midlife crisis comedy, Norman Paperman (played by Michael Rupert, *Falsettos*) gives up his glitzy life as a Broadway press agent to open a hotel on the island where characters and catastrophes are as common as people who dream of ditching it all for life in the islands.

"That book is our Bible," said Jim Hough, who, with his wife, Sara, ditched their lives running a Chicago restaurant to open The Green Parrot on the island of Bonaire in 1988. "That book is a Xerox of what life is like there."

The tanned couple traveled about 1,500 miles to lead a group of 24 Green Parrot regulars to the preview. "We've got people from Ecuador, Chile, California, Chicago, Boca Raton, all over, here tonight," Jim Hough said. "This opening is a calling to us," said Sara Hough. "We opened our restaurant on April 8, 1988."

The Houghs walked into a familiar world. The playhouse lobbies are decorated to carry the Caribbean theme past the stage. Beginning April 15 the playhouse's 140-seat Encore Room will become a full-service bar resembling Paperman's Gull Reef Club from Wouk's book.

The outer lobby walls hold 8-foot, imitation-wood carvings of dancing calypso figures made of styrofoam. Throughout the lobbies, bright purples, yellows, reds, oranges and greens of netting, lame and parachute material are twisted and tied to recreate Caribbean color.

A couple of hours before the curtain went up, Nan Parati put the finishing touches on her extensive decorations. Her partner, Bill Darrow, missed the preview Tuesday because he had to leave to start on the set decoration for Robert Redford's new movie, *The Horse Whisperer*, in Montana.

Parati, a New Orleans designer whose other projects include one of President Clinton's inaugural balls had an odd fear. "I'm worried about people stealing these decorations," she said of the 8-foot artwork. "I once saw a woman drag away a 4-foot-by-8-foot, three-quarter-inch plywood parrot that I made for a Buffett show in 1993," she said. "When it involves Jimmy Buffett, anything's possible."

And that, Parati added, includes the play becoming a Broadway smash.

**T**he Coconut Grove Playhouse isn't just a theater, it's a creative force. Since the inception of the Education Department twelve years ago, the Playhouse has sought to develop programs that speak to the diverse nature of the South Florida community. The professional actors and actresses who have made the Education Department their home believe that exposure to theater can open the mind to reach for imaginative thought, to find creative solutions to pressing problems, to investigate ideas and to understand the relationship between behavior and action.

Under the Department's Theater for a Difference program, students throughout Dade County are treated to age-appropriate, moral-based plays designed to engage them in thought and dialogue about practical life issues. The In-School Touring Program brings professionally mounted, specially commissioned, message-based plays to more than 70,000 students each year. On vivid sets and in full costume, the Playhouse's acting apprentices perform plays which are informative and socially relevant, aimed at helping young people make responsible choices. Each year, new plays bring fresh opportunities for students, teachers and parents to discuss issues which are crucial in shaping the lives of young people (such as gangs, AIDS and conflict resolution).

Prejudice and racism are the themes in the series, *Adventures With Louie the Lizard...It Takes Courage to Be a Child*. The current touring play for older kids is *All Colors of the Rainbow*. This play centers on six teenagers during the 1997 campaign for the class presidency between a white supremacist and a member of the Nation of Islam. Prejudicial attitudes are revealed, a violent crisis ensues and, propelled by the gravity of the situation which arises from racism, the characters reexamine their positions. We see them ultimately able to recognize the value of one another's humanity despite their skin color and political beliefs.

In its own neighborhood, the Education Department partners with the Coconut Grove Family and Youth Intervention Center to bring an interactive learning program to special needs populations at two neighboring schools. Preschoolers and select fourth and fifth graders "learn" role-playing, improvisations and story telling as a means of encouraging and enhancing positive attitude, self-image, communication skills, peer interactions and constructive behavior.



<http://cgplayhouse.com>

# THE MARGARITAVILLE S.T.O.R.E.



**Stuffed Parrot Head Cap**  
Adjustable with foot-long tail.  
#CPNPARROT \$19.95



**The Ultimate Cheeseburger** New Caribbean Soul Design  
100% cotton crew neck T. Available in White or Grey.  
Size: M,L,XL & XXL. #CRS1BPCHB \$15.95







**Plaid Boxer Shorts** 100% cotton short, elastic waistband, Margaritaville embroidered on left leg. Size: S (32) M (34) L (36) XL (38). #SH2CAFE \$16.95

**License Plates**  
Available in Margaritaville #NVMARGLIC or Parrot Head #NVPHLIC design. \$8.00

**License Plate Frames**  
Available in Margaritaville #NVMARGFR or Parrot Head #NVPHFR design. \$6.50

**Parrot Head Conga Line** Wrap-around Design  
Size: M,L,XL & XXL. #CRS1CONGA \$15.95

**Margaritaville Mirror** Features etched Margaritaville logo on a 1/4" clear beveled mirror. Oval mirror measures 28"x22". Orders processed in Margaritaville and shipped direct from Pennsylvania in 7-10 working days. #NVMIRROR1 \$150.00 (plus \$8.00 S/H in continental U.S.)

**I Can't Believe It's Not Suede Ball Cap**  
Adjustable cotton cap looks and feels like suede, but it's not. Available in colors shown: Blue Cap / Natural Bill #CP2SUEDEBL or Natural Cap / Tan Bill #CP2SUEDETN \$17.00

**1-800-COCOTEL**



BLUE

FRONT



**New Margaritaville Polo Shirt**

100% Combed Cotton shirt with embroidered Parrot on left front chest. 2-button placket, banded sleeves and extended tail. Available in Black, Green or Blue. Size: M,L,XL & XXL. **#GS2PAR \$37.00**

**Margaritaville Crew Neck T's**

100% cotton crew neck T's available exclusively at Margaritaville.

**Fins Up Design**

Size: M,L,XL & XXL. Available in White, Beige or Grey. **#CRS1PFINS \$15.95**

**Poptop T'**

Size: M,L,XL & XXL. **#CRS1POPTOP \$15.95**

**Water Landing**

Size: M,L,XL & XXL. **#CRS1HMK \$15.95**

**Destination Margaritaville** Pocket T

*Sail Away On a Flip-Flop*

Size: M,L,XL & XXL. **#CRSP1DEST \$15.95**

**Tailgate Party** Pocket T

Size: M,L,XL & XXL. **#CRSP1CAR \$15.95**



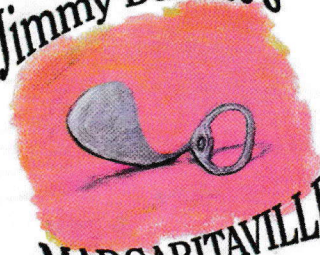
FRONT

**1-800-COCOTEL**

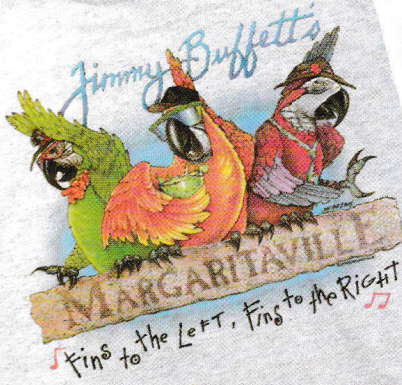
Blew out my flip flop,  
stepped on a ...

BACK

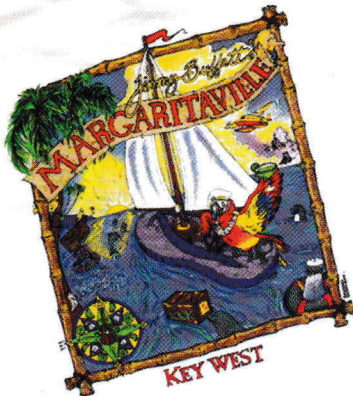
Jimmy Buffett's



MARGARTAVILLE



Jimmy Buffett's  
Fins to the Left, Fins to the Right



POCKET



POCKET





**Infant Cheeseburger Cap** *Cheeseburger in Paradise* embroidered on organically grown natural color cap with fabric covered elastic back. 100% certified organic cotton, no chemicals or bleaches. Fits infants from 1 to 12 months. **#YCP2CHEESE \$12.95**

**Parakeet Pocket Cap** Soft, pliable cap & bill folds easily and fits into pocket. Adjustable. Available with Blue Cap / Green Bill only. **#YCP2KEET 14.95**

**100% Cotton Camp Shirt And Short Set** Margaritaville on shirt pocket and short leg. Camp Shirt & Jam sold separately. Size: XS (2) SM (4) MD (5-6).  
Shirt **#YWS3CAMP \$13.95**  
Jams **#YSH3JAM \$8.95**

**Funky 3rd Street Designs** 100% cotton T's. Size: XS - 28, SM - 32, MD - 34, LG - 36. (Size represents chest circumference)

**Jolly Mon Sing**  
White only. **#YCRS1JOLLY \$10.95**

**Life is Just a Tire Swing**  
White only. **#YCRS1TIRE \$10.95**

**Cheeseburger in Paradise**  
White only. **#YCRS1CHB \$10.95**

**Cheeseburger Pillow** Soft, stuffed pillow measures 14" X 10". **#NVPILLO \$27.50**



**1-800-COCOTEL**



**Straw Safari Hat**

Uniquely similar, wildly decorated straw hat with front panel sun visor. Great for Parrot Head parties or concerts. One size fits all. Limited supply available.  
**#CPNSAFARI \$30.00**

**Parrot Phlock**

Available in White, Beige or Ash Grey. Size: M,L,XL & XXL. **#CRS1PHLK \$15.95**

**Very Important Parrot Head**

Available in White only. Size: M,L,XL & XXL. **#CRS1VIP \$15.95**

**Caribbean Soul Designs**

100% cotton crew neck T's with designs based on popular Jimmy Buffett lyrics.

**1997 Parrot Head Club**

Available in White or Grey. Size: M,L,XL & XXL. **#CRS1PHEAD \$15.95**

**Boat Drinks**

Available in White or Grey. Size: M,L,XL & XXL. **#CRS1DRINK \$15.95**

**The Ultimate Margarita**

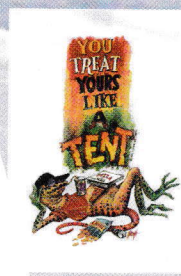
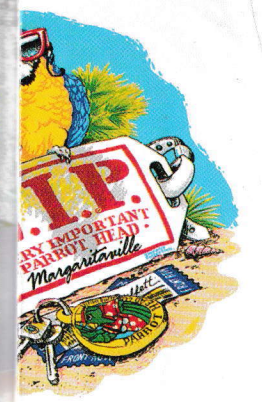
Available in White or Grey. Size: M,L,XL & XXL. **#CRS1PRINT \$15.95**

**I Treat My Body Like a Temple**

Available in White or Grey. Size: M,L,XL & XXL. **#CRS1TEMPLE \$15.95**  
 Also available in Tank Top. Size: L & XL only. **#TA1TEMPLE \$15.95**



**1-800-COCOTEL**



BACK







**Margaritaville Necktie**

Make a fashion statement with this seemingly unnecessary, yet very attractive, colorful piece of neckwear. #NVFTIE \$21.00

**Fin Ball Cap** Black w/White stitching and Red Margaritaville on back. #CP2MFIN \$15.00

**Coconut Telegraph Short-Sleeved Henley** Subtle design embroidered on left front chest. 3-button placket, extended tail, comfortable fit. Available in Natural, Green, Blue or Black. Size: M,L& XL. #HS2COCO \$25.00

**Margaritaville Sand-Washed T'** Features funky M-Ville embroidered on left front chest. Available in Black, Blue or Green. Size: L& XL only. #CRS2VILLE \$21.95

**Porcelain Parrot Head Mug** Holds a variety of beverages or objects of your choice. #GWPHMUG \$10.00

**Colorful 3rd Street Margaritaville Design** Coffee Mug. #GWFUNMUG \$8.00

**Foam Kool Kups** #KOOL \$3.00 or #KOOLSET 6-pack for \$15.00

**Neoprene Bottle Skins** Blue, Pink or Green #SKIN \$7.00

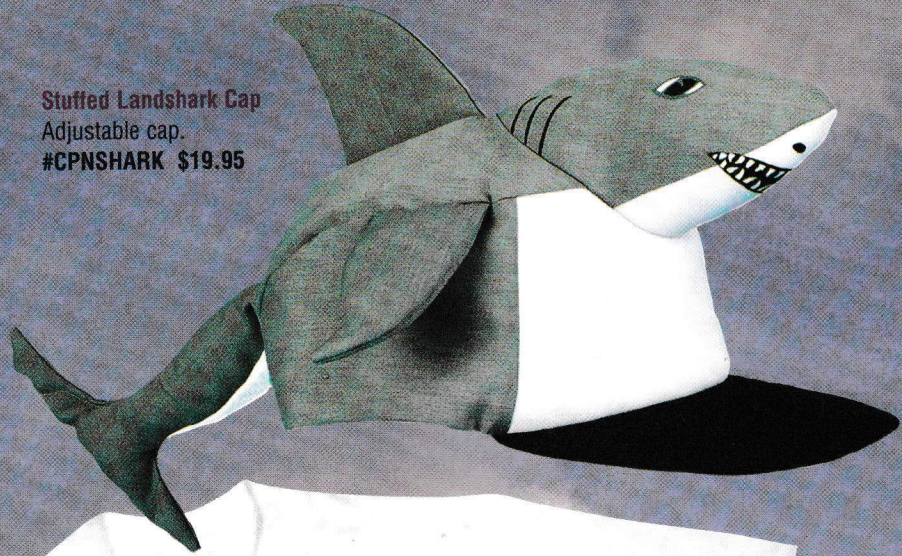
**Cool Pack** Features 2 insulated compartments. The top measures 3" X 12", convenient for snacks or sandwiches. The bottom 6" X 12", plenty of room for ice and drinks. Tough vinyl, reinforced zippers and adjustable strap. #NVKOOOLER \$19.95

**Parrot Head Koozie** holds bottles or cans. Molded rubber. #NVPHKOOZIE \$7.25

**Salt Shaker** #GWSALT \$5.00

**1-800-COCOTEL**

Stuffed Landshark Cap  
Adjustable cap.  
#CPNSHARK \$19.95



**Dancing Drummer** features embroidered character within funky screenprint.  
Size: M,L,XL & XXL. #CRS4DRUM \$17.95



**I Wasted Away in Margaritaville**  
Size: M,L,XL & XXL. #CRS1WSTD \$15.95



## Behind the Counter... carnival style



The perks just keep on comin'...

On Tuesday, April 8 the entire staff of the Margaritaville Store gathered in the parking lot of the Sears & Roebuck to wait for a bus to Miami. We were going to the Coconut Grove Playhouse to see a pre-preview of *Don't Stop the Carnival*. It was quite the sight, nearly forty Margaritavilians and their friends coolers in tow, sipping on Cuban coffee anxiously awaiting the long drive up the keys.

The drive up was as you might expect - quiet. We mainly finished the morning paper, had lunch, and, a few of us anyway, enjoyed a couple of cold ones. We must say though, that it is really nice to have someone else do the driving, the keys are very pretty when you get a chance to take it all in.

We got to the Playhouse with just a few minutes to spare. We were sent up to the balcony, took our seats, and were welcomed by Jimmy to the play. "If you're here you either work for me or go to school with my daughter," he said from stage left (that's a theater term). "We put a lot of time into this and are still working some things out. We may stop and start again in a few places, so sit back and enjoy seeing a work in progress."

It goes without saying that the play was great. And that's not said just to keep our jobs. The set was beautiful, the deco-

rations began in the lobby and matched the stage. The actors really seemed to be enjoying the songs and the lines. We saw them stop in the middle of the scene, talk it over with the director, and make changes on the fly. No power trips, just a good effort on all their parts to put the best work out. I think they realize that they're involved in something special.

After the play we all did the grove crawl, eventually taking over Senor Frogs, and began ordering pitchers of our name-sake - frozen, no-salt, on the rocks, however, where ever, whatever. Jimmy joined us and we gave him a standing ovation, raised our glasses, and yelled to have them refilled.

The bus ride home was a little louder than on the way up. We'd already been over-served in Coconut Grove, finished up what we had on the coolers, and the bus driver was kind enough to stop at the *Last Chance Liquor Store*. We sang Beatles all the way home, and asked the driver to circle Key West a couple of times because we lost count of the na-na-na-na's in Hey Jude!

Wednesday was not a good day.

*Gina & Sharon with John Hynes. John handles the concession sales on tour with Jimmy, and can be seen nightly working the lobby at the Coconut Grove Playhouse.*

"Best 300 nights out in America...  
Iko-Iko at Tobacco Road, Miami, FL."

*Details Magazine*



Iko-Iko, a fixture on the south Florida music scene since 1983, has been selected by Jimmy Buffett to be the band for the world-premiere musical *Don't Stop the Carnival*. "When Jimmy wants you he calls you personally," says Iko-Iko founder and vocalist Graham Wood Drout. "His sound engineer, J.L. Jamison, recommended us, so Jimmy came to see us at Tobacco Road and asked me to put together a band for the musical."

No star-trippin' attitude from Buffett during rehearsals, says Drout. But he had one concern: Could the bluesy Iko-Iko cut it as an island band?

Photo: Jill Kahn



Iko-Iko - Ron, Stewart, Mike, Graham, Larry

"They were blown away by what Iko-Iko drummer Stewart Jean could do," Drout says. "The music is island related and soca calypso. It takes place in the '50s, 'so we have a big band swing also."

With tickets selling quickly for the musical's run, Iko-Iko ought to get its greatest exposure yet. "The Parrot Heads are

checking us out," Drout says. "I'm not nervous yet. All I ever wanted out of this was a nice career, and this is nice what's going on. The afternoon crowd is an older group, with the Parrot Heads coming in the evening. The energy level is higher when they're in, but the older folks [Herman Wouk admirers] seem to enjoy the show too - at least they laugh in the right spots."

I asked J.L. how he came to suggest the band to Jimmy. "They've played Margaritaville many times, here [Key West] and in New Orleans. I knew they were all University of Miami music school grads, so they could read music as well as play it. When *Carnival* began they were just handed the arrangements, and picked it up immediately."

Fame is shining on Graham and Iko-Iko. The band, along with Jimmy, recorded the Sheb Wooley classic *Purple People Eater* at New River Studio in Ft. Lauderdale for an upcoming Warner Brothers film called *Contact*. They recorded two versions of the song, one standard and one reggae.

An integral part of the Miami blues scene, Iko-Iko has performed its swampy, often-menacing roots party music as the house band at Tobacco Road for 15 years. In recent years, the band has backed away from the blues label, finding it somewhat restrictive artistically and commercially, though they still play some blues at their live shows. All the faces but lead singer Drout's have changed, his enormous personality, artistic integrity and



Photo: Mark Weiser

New Orleans influences still at the heart of the band's sound. This year, Iko release *Protected by Voodoo*, an excellent album of Drout originals that shows off his warm, gritty vocals and image-laden poetry, as well as the tremendous band supporting him. #CDIKO \$17.00

Excerpts from Howard Cohen's *The Beat* column in the *Miami Herald*.

Social activities for  
people with similar  
hobbies and interests.

# PHILOCKINGS



Parrot Heads from Alberta, Canada to Cape Coral, FL and all points in between continue to demonstrate a generosity and community commitment far beyond those of mortal men. While they may not leap tall buildings or bend steel with their bare hands, they have endeared themselves to many who have benefitted from their not-so-random acts of kindness.

Midwest Parrot Heads commandeered the Brunswick Northwest Bowl bowling alley in Palatine, IL. for the 2nd Annual Coconut Bowl. Teams competed for best scores, best costumes, and from what I could tell from their letters, most liver damage. Nothing like a little liquor to get in a charitable mood. More than 200 supporters turned out and helped to raise money for Make-A-Wish, Ronald McDonald Foundation and other charities.

What makes a Parrot Head? "It's definitely a release," says Gavin Fairley. "I've been listening to his music for 10 years and I personally identify with his attitude towards life, of enjoying life to the fullest and having fun in anything you do."

"It's a chance to be with goofy people," said Jim Bremmer, banker by day, Parrot Head off the clock. "Actually the music was the initial draw, but getting to know these people has been fun. And working for local charities is something we've wanted to do."

Beyond the bowling event, the group participates in the MS Walk, maintains a 1.5 mile stretch of highway, holds blood drives and raises money for these special charities. They also continue to fight for truth, justice and the Margaritaville way.

*My interpretation of Parrot Heads is that they're basically pretty normal people with a slight strain of insanity in their makeup. Parrot Heads have their own personal Mardi Gras attached to them. I see Parrot Head style as a symbol. Out of all the causes available it is one these people can affectionately embrace.*

Jimmy Buffett



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**HAVANA DAYDREAMIN' TOUR**

June 11	Virginia Beach, VA	Amphitheatre
June 13 & 14	Manassas, VA	Nissan Pavilion
June 16 & 17	Raleigh, NC	Walnut Creek
June 20 & 21	Tinley Park, IL	The World
June 24	Cuyahoga Falls, OH	Blossom Music Center
June 25 & 27	Indianapolis, IN	Deer Creek Music Center
June 28	East Troy, WI	Alpine Valley
July 2 & 3	Cincinnati, OH	Riverbend Music Center
July 5 & 6	Atlanta, GA	Lakewood Amphitheatre
August 8	Columbus, OH	Polaris Amphitheatre
August 9	Clarkson, MI	Pine Knob Music Theatre
August 12 & 13	Camden, NJ	Entertainment Center
August 15 & 16	Pittsburgh, PA	Star Lake
August 20	Wantagh, NY	Jones Beach
August 22 & 23	Columbia, MD	Merrweather Post Pavilion
August 27	Hartford, CT	The Meadows
August 28	Mansfield, MA	Great Woods
August 30 & 31	Mansfield, MA	Great Woods

*"Spillin' wine and sharin' good times  
 She sure could make him smile.  
 He pays her well but what the hell  
 He'll be movin' in a little while,  
 Havana daydreamin',  
 Oh he'll be dreamin' his life away."*

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