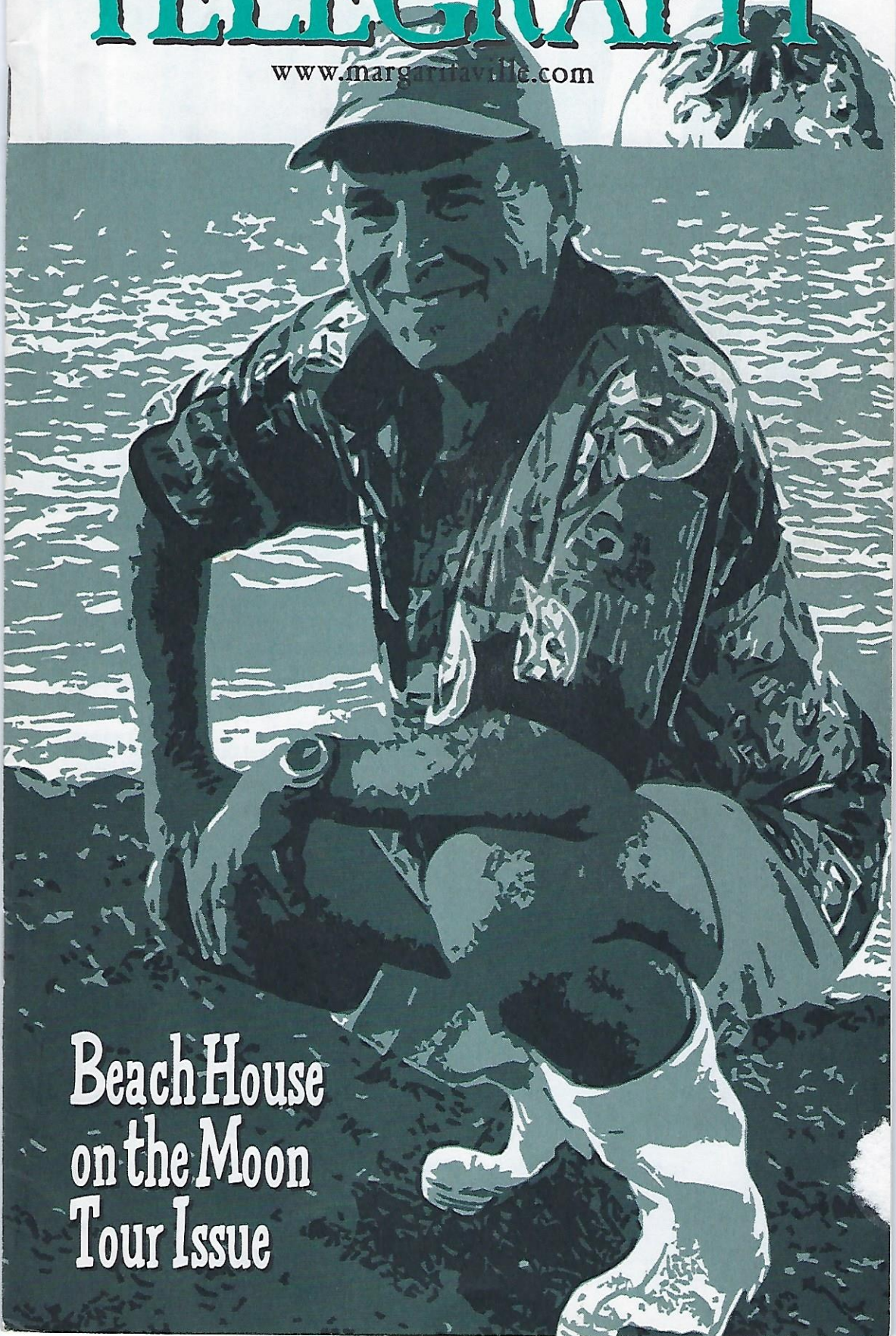


VOLUME 15 NO.3

COCONUT TELEGRAPH

www.margaritaville.com



Beach House
on the Moon
Tour Issue

a work project

Jimmy Buffett arrived in Key West, Florida twenty-five years ago as a passenger in Jerry Jeff Walker's Packard. His recollections are foggy at times, but it is generally agreed that the trip was an advantageous one. The French Quarter street-singer had no trouble adapting to the relaxed lifestyle of Key West in the 70's. Shrimpers, servicemen and a smattering of dubious characters littered the historic streets of what Hemingway referred to as St Tropez for the poor. Jimmy had indeed "found a home." A passion for performing, a well-concealed midwestern work ethic, and a slavish devotion to the clever quip combined to create an unparalleled career. He cast his lot with the sun-blocked expatriates peering at the world through salt rimmed glasses, and lyrically documented their lives.

"You have to take the best from whatever the situation is and go on. That's the whole point of the music to me. All through American history populist singers and humorists have served as the nations tickle spot, people like Will Rogers and Mark Twain. I see myself in that vein and fulfilling that sort of responsibility. I give people a few shots.

It's as much a satirical pinprick as anything else. You just have to remind people of the day-to-day funny things.

When I write songs, I look for interesting little innuendoes or pieces of situations everybody has experienced." **Jimmy**

Buffett in a 1980 interview with Miami Herald's Tropic Magazine



Mac McAnally and Michael Utley are producing the new album in Muscle Shoals, and Russ Kunkel is in Shrimpboat to add his production skills. Nashville engineers Alan Schulman and Chris Stone are adding their considerable talent as well. Alan has worked with Mac for over twenty years, initially as his road manager, but soon took a liking to production. He is in constant demand in Nashville as a producer, engineer and songwriter. Jimmy and the Coral Reefers arrived in Key West late in January to continue working on what is now more often being referred to as **Beach House On The Moon**. We shall see. Fingers Taylor, Michael Utley, Robert Greenidge, Ralph McDonald, the Mayer brothers and Roger Guth are all in town. The horns and backup singers will arrive soon to complete the recording.

20 Jan 99

Key West, Florida

0600EST

Well here we are again. Time flies when you're having fun. I can't believe that less than a week ago, I was sitting in the corner of the honeymoon suite in Muscle Shoals working under the gray sky of a cold morning.

Now the view from my window is a familiar one, the harbour of Key West. It is full season and the weather is perfect, and they are here. Russell and I spent yesterday listening to songs. I played him all the stuff we cut in Muscle Shoals, so that he could sense that we are just basically holding the pause button down on the process. The energy and feeling of the band that was created in Alabama is alive and well and ready to go again here in Key West. We went through songs that he brought and other outside material that comes from the band. We are overly supplied with good material. Today we will start with "Beach House on the Moon" in the studio. I'm going to work on the final verse of "Oysters and Pearls" which has all the early indications of being a lasting song. Russ wrote a song called "Don't Drink and Dial" very funny, but the second verse needs work. We will cut it and see if it fits the demeanor of the whole body of work. I'm also going to work on "Math Suks" with Roger, and then if the spirit moves me, I'll take a crack at "Plutonium and Beer." This song has got to be just right. The great thing is that it is not really needed for this album, but if it comes, and comes right, it can only add to the flavor of the project. It is always nice to have too many good songs. It is a rare thing. Time to get to work.

20 Jan 99

Key West, Florida

1300EST

Well, we are under way. I am back in my booth. Captain Finbar and the Schooner Wharf are gone from the dock, but in their place is the construction crew from the City of Key West erecting a monument. Lots of concrete saws. We did get a great sound on them. Sunshine has worked her diplomacy and they are going fishing. We are starting with "Beach House."

All Reefers are present. Let's rock.

1500EST

Finished the track on "Beach House." Did three vocals. Might have to move the mike to the big room to get the sound as full as what we had in Muscle Shoals. Still got a little bit of that damn cough. We decided to do "Permanent Reminder" instead of Gene Pool.

Talked to Mose Allison in London. Will send him a tape of the songs to his address in New York and looks like he will do the overdubs while we are in the city for the February tour. I am hungry. Time for lunch.

1600 EST

After the traditional BO's Fishwagon recording lunch, we got back into the groove and have now finished "Permanent Reminder of a Temporary Feeling". The band is laughing at the lyrics, that is a good sign. We moved the vocal mike from my room to the big room. It sounded a little more compressed than the mike in Muscle Shoals and the big room here sounds a lot better. That's the good news. The bad news is I have to re-sing "Beach House" in the morning. Oh well, what the hell. We blew off plans to work on "Math Suks". Everybody is tired. It was a very long day as most starting days are, but we seem to have most of the kinks out and will start fresh tomorrow, that is after I go fishing with Sunshine.

the key west notes





21 Jan 99
Key West, Florida
1100 EST

Nothing like a good nights sleep and a morning on the old flats of Key West.

Sun and I went out. I poled around for awhile and we saw a few fish, but never even got a cast off, but who cares. It was just good to be out there. Stopped by and saw David W. at Ballast Key and I think we bought the island, but that could all change by the end of the week. I am going back out there on Sunday with Cameron and the gang. Came right from fishing to the studio and did my vocals for beach house. That damn hydrotherapy must have worked cause I nailed it in fifteen minutes.

1215 EST

Tracked "Lucky Star", a song written by Roger and Pete that I just thought fit this record. I put an old Fred Niel/Jerry Jeff approach to the vocal and we arranged it like an old folk record. Steve Huntington gave me a two CD collection of Freddy's stuff and I listened to it the whole time I was in Aspen and I just loved his style. I think that is what attracted me to this song in the first place.

Roger is a great lyric writer and there certainly were plenty of those in the song, but I loved the idea of an old folk arrangement. We finished the track, did the vocal and I overdubbed the 12-string and then we went to lunch.

1300 EST

We're are waiting for our sandwiches and so we used the time and worked up the arrangement for "Oysters and Pearls". Boy am I ready for that song.

1530 EST

We lunched out on the porch and watched the parade of yachts coming back from the races and checked out the big tarpon cruising the harbour in the corner. Never a dull moment at the "Boat".

We are about to start Oysters and Pearls. This song has been speaking to me for a long time and it is like sitting on the sidelines at a game or sitting on the deck of the carrier waiting to launch. That is how I feel about this tune. There is no way it's not going to be fucking great, not with my band and the way we are playing now.

1630 EST

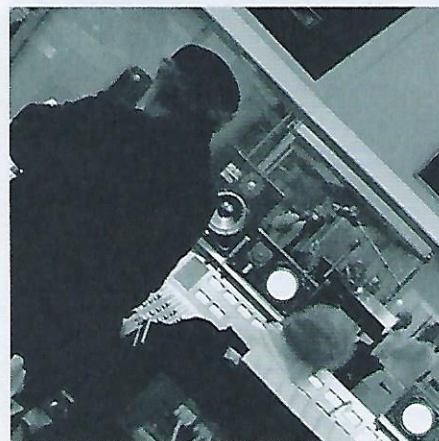
I was right. It is great. Sang the vocal live, got it in two takes. Might even get three songs today or we might just go to the bar. Yahoo. This record is something.

21 Jan 99
Key West, Florida
1750 CST

That's a wrap. Did another vocal to Oysters and Pearls for Coach MacAnally and got my 1/2 step low notes right. We have decided to wrap tonight, take tomorrow off and cut tomorrow night. We will work on "Math Suks" at dinner tonight, cut one track tomorrow and one on Saturday. We're still cookin'

2200 EST

Dinner and a movie-NOT. Dinner and a new song. Pete, Roger and Russ came over to the Tank Island Hilton for dinner away from the Sodom and Gomorrah festivities of Key West and after dinner we assembled all the ideas and parts of the song called "Math Suks" and in about an hour, we had tomorrows work done. I just have to smile at such things because we all know that in general recording projects for most other bands and artists take on the atmosphere of a forced march. We have been able to maintain the



fun barometer as the tool by which we work. I am again thankful to have not only such great people working here, but also such great craftsmen.

Sure we have our internal squabbles and day to day shit that never ends, but the fact remains we have been able to keep this boat not only afloat for thirty years, but sailing lean and fast. There is nothing wrong with working fast; if the work you are producing is good. In the past, I know I have rushed things here and there and have spent more time on certain songs or sessions, but this album project is the result of a lot of learning experiences and here we sit with eleven completed vocal and band tracks in five days of recording. I would say we are ahead of schedule and the quality is definitely there. As Ralph put it when he heard the new material, "Hey Buff, what happened? Did you have a talent attack or something?" I guess I did. We are taking tomorrow day off and will record "Math Suks" tomorrow night. Buenas noches.

22 Jan 99

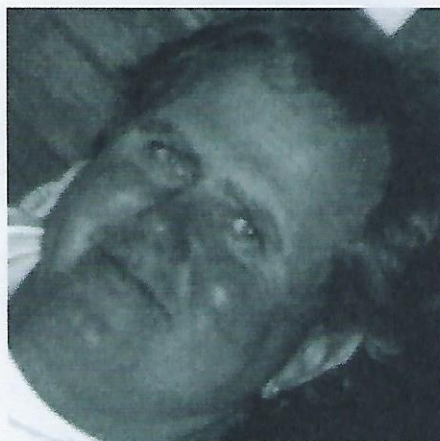
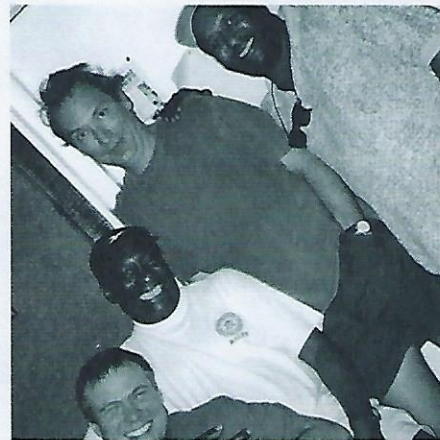
Key West, Florida

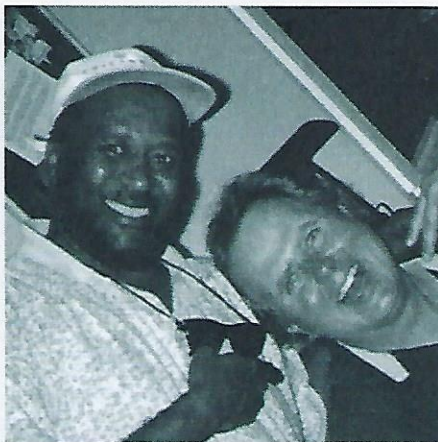
Doing the not so glamorous work of assembling the list of songs and checking lyrics. Nina is coming in today and she and Ramos will go to work on the credits. All the paperwork and photo processing takes more time than the actual recording of a record. There's one you don't hear on Entertainment Tonight. As for the album photo, I just hate doing them these days, spending time and money for a picture that is not much bigger than a tape player. I come from the era of bigger than life double-fold out album jackets, back when they actually used to give out Grammy's for liner notes and artwork. So, doing album photos is like going to the dentist for me. I think it was Barometer Soup where I just got fed up with the whole thing and instead of hiring a big time New York photographer to shoot a "session", Sunshine and I went to a prom and wedding photo parlor on the backstreets of Nassau and paid \$20.00 Bahamian for four photos in a booth, which we submitted as album artwork. Well, this record has that same feel, and I have a brand new digital camera, so when we were on a break the other day in Muscle Shoals, I climbed into a plastic playhouse that belonged to Mac's kids, did some on the spot art work and graffiti and let digital technology do the rest. I think we have an album cover. Ramos sent it off to Stan Kellum to do some digital editing and we are waiting for an e-mail back to look at it. If it works, we will then have once again avoided the locust like cloud of an album photo shoot. Cameron is coming today and I thought that for the other shot, I would take him over to the local marine junk store and we could pick out an old telescope as a prop and do a shoot at sunset with the new moon and Venus as a backdrop. This is what you think about when all the words to the songs are written.

22 Jan 99

**Key West, Florida
1800 EST**

And what a nice day off it was, tennis, gym, massage and playing with my son. Back to work now and getting ready to crank up on "Math Suks". It is still funny today so I think we will cut it. We decided not to cut "Gene Pool" as we have two similar styles of songs in "Joggin" and "Spending Money". I will save it for my Mose album of the New Orleans project with Club Trini. So we will just do two more tracks. Everybody is in for the production meeting tomorrow and it is going to rain. Good day to stay in the studio and then do the summer tour. Sunny again on Sunday which is a day off. Back to work





1900 EST

Track of "Math Suks" is done and boy is it funny.

HK and John came in the middle of the track and were cracking up. Good sign. Cameron came in shortly after that and sat on my lap and listened to the track and watched a bunch of grown men acting like kids, laughing and cutting up. When the song was over he asked me "Why did you use that bad word in the song?", I had no answer. Growing up is tough for both of us.

2300 EST

Band and crew dinner at Margaritaville and a little sing for our supper on stage. Played a few songs hopefully just enough to put a little gravel on the old vocal chords for today's rock n roll track of Jim Mayer's song.

23 Jan 99

Key West, Florida

0800 EST

Survived the night with voice in tact. Going over the lyrics to the last song. Jim Mayer gave me this song early in the selection process and I have, as they say around here, "Buffettized" it. We need a rocker to close and I think we have one here. I feel a play back party on the horizon.

1300 EST

It took about two takes to track "I Don't Know and I Don't Care". The song felt so good and the band played so good that it just fell into place. Utley put some organ on and Pete did a great guitar groove. That's about it for me. Now the not so fun stuff begins. Checking lyrics, doing credits and taking the damn cover shot. Well, it beats working for a living. I think we have a good record going. Only sad news of the day is that Mose is not going to be able to do the piano overdubs. However, we do have the original TAMS due to fly up to New York to do "Flesh and Bone". That's going to be a hoot. I think "Beach House on the Moon" has survived as the title, though "Duck and Cover" came sneaking up on it towards the end. I have to come back next week for final listen to my vocals. By then most of the backgrounds will be done and the horns arrive as well. Now I am going to take this record to the beach and give it a listen and see how it feels. That is it from recording camp. Now I am off to movie land and do the revisions on the "Joe Merchant" script. A cowboy's work is never done.

24 Jan 99

Key West, Florida

1400 EST

Back in town to hear the vocals and do a few overdubs. After that we will give it the bar test and the boat test and she how she sails. Horns are in and getting ready to go

1600 EST

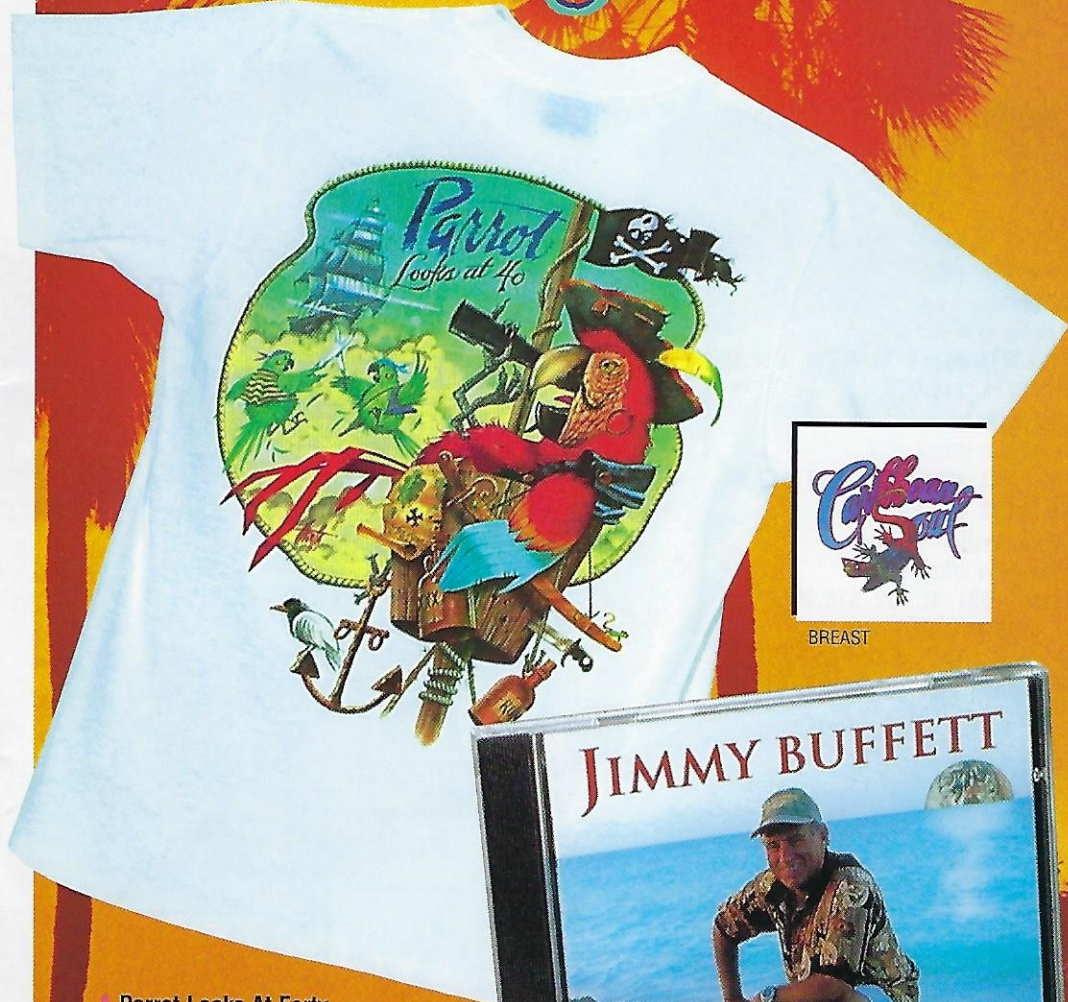
It still sounds great. The only disappointing news is that Mose isn't going to be able to do the tracks in New York. I had a very nice conversation with him and understand totally his reasons for not doing the tracks. He is however coming to the show in New York. The Tams are set to do the vocals on "Flesh and Bone" and we will record them while we are in New York next month. I invited some of the big wigs from Island down to listen. They loved the record, but seem a little confused since, it is the last one that I will do for them, but being a "free agent" with a hot record is just fine for me.

Now comes the not so glamorous work of compiling lyrics and credits and then shooting a picture. Since we can't go to the moon, we will have to come up with someplace on earth that looks like the moon.



THE MARGARITAVILLE

STORY



- **Parrot Looks At Forty**
Available in White only.
M #5475 L #5476 XL #5477 \$15.95
XXL #5478 \$16.95
- **Beach House On The Moon**
Jimmy Buffett's latest release.
CD #5533 \$17.98 Tape #5534 \$11.98



All Margaritaville T's are 100% cotton.

A Grapefruit Juicyfruit

Available in White only.

M #5471 L #5472 XL #5473 \$15.95

XXL #5474 \$16.95

B Growing Older But Not Up

Available in White only.

M #5467 L #5468 XL #5469 \$15.95

XXL #5470 \$16.95

C Volcano Bar

Available in White only.

M #5487 L #5488 XL #5489 \$15.95

XXL #5490 \$16.95

D Margaritaville or Bust - Pocket T

Available in White only.

M #5483 L #5484 XL #5485 \$15.95

XXL #5486 \$16.95

E Blackbeak

Available in White only.

M #5237 L #5238 XL #5239 \$15.95

XXL #5240 \$16.95

F Lawn Section

Available in White only. **DESIGN ON SALE**

M #3344 L #3345 XL #3346 \$8.22

XXL #3347 \$9.22

G Bar Exam

Available in White only.

M #5233 L #5234 XL #5235 \$15.95

XXL #5236 \$16.95

H Weather Is Here

Available in White only.

M #3387 L #3388 XL #3389 \$15.95

XXL #3390 \$16.95

I Margaritaville

Available in White only.

M #30 L #31 XL #32 \$15.95

XXL #626 \$16.95

J PHC Rollup Cap

100% cotton cap. #5336 \$12.00



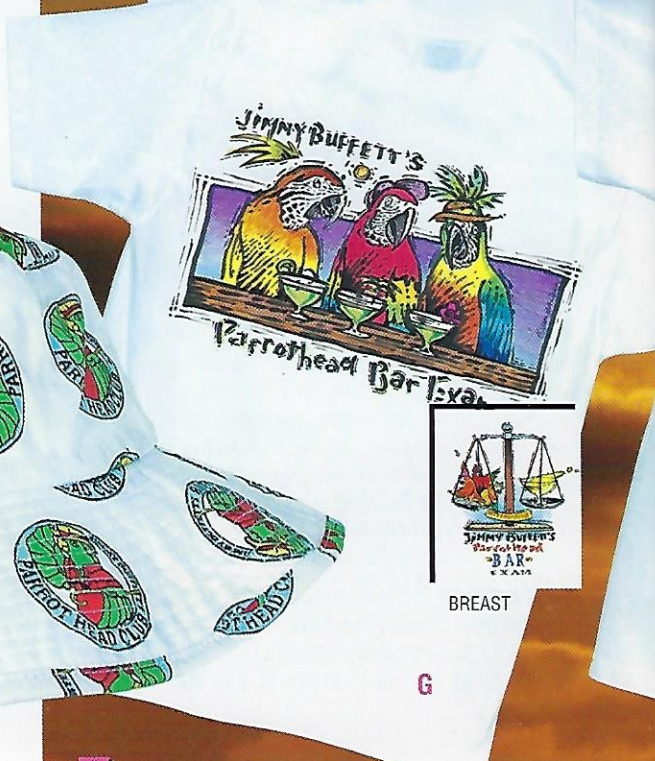
A

BREAST



POCKET

D



BREAST

G



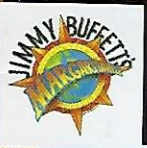
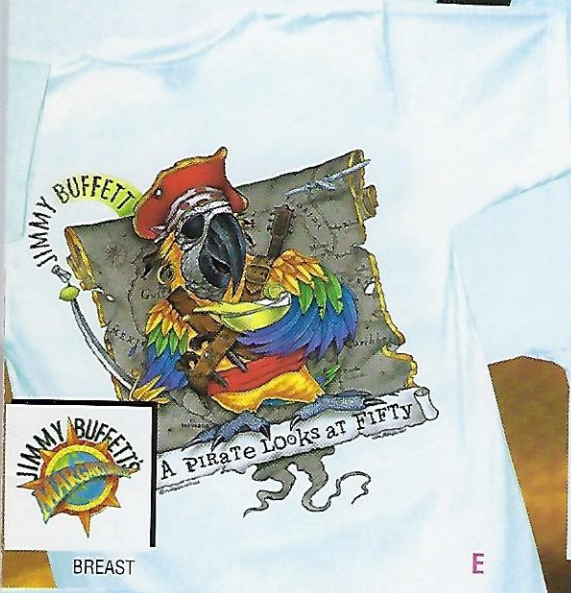
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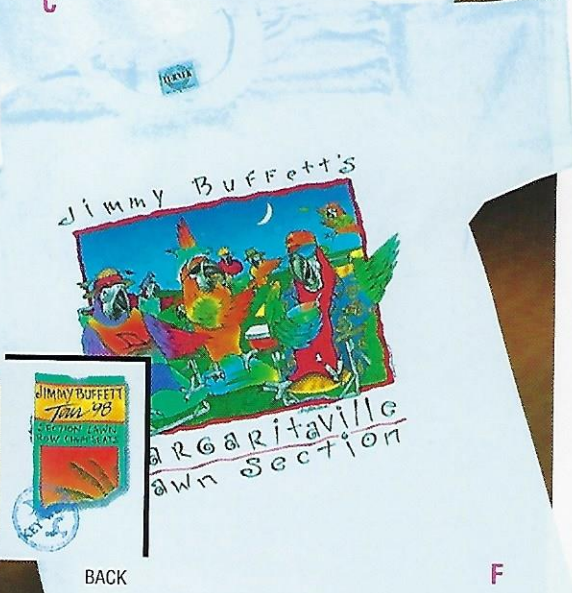
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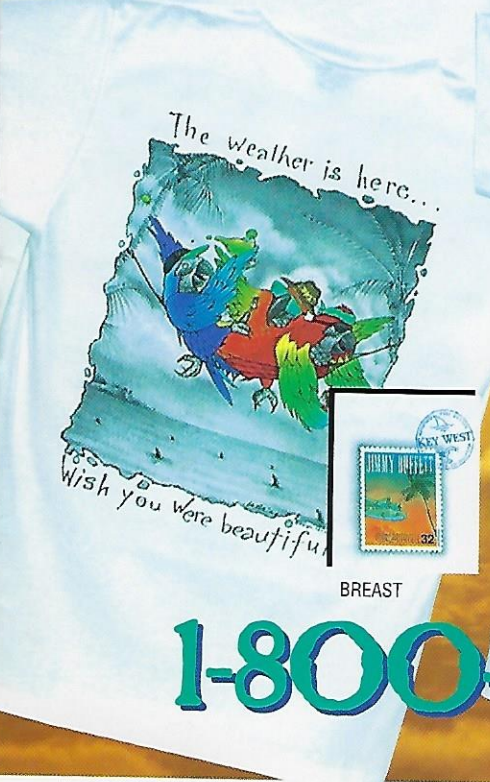
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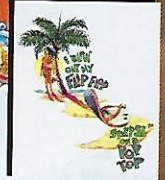
BREAST



BACK



BREAST



BREAST

1-800-COCOTEL
1-800-262-6835



A Money Clip

Stainless steel "Wastin' Away" clip.
#5194 \$9.95

B Margaritaville Throws

100% cotton. Jacquard woven, not printed, with the finest naturally grown fibers available. Deep, rich colors are completely woven into the throw creating a superior quality product. Measures 46" X 65".
House Row Throw #2342 \$50.00
Sunburst Throw #5248 \$50.00

C Margaritaville Stone Coaster

Sandstone designed to absorb condensation from glasses. Set of 4 coasters.
#3076 \$20.00

D Flask

Parrot Head design imprinted on leather covered 6 oz. stainless steel flask.
#5515 \$30.00

E Margaritaville Bag

Heavy canvas bag. Printed on both sides. Measures 17" X 16". #5392 \$17.00

F Lawn Section Bag

Heavy canvas bag. Measures 17" X 16". #5561 \$12.00

G Parrot Head Crossing Sign

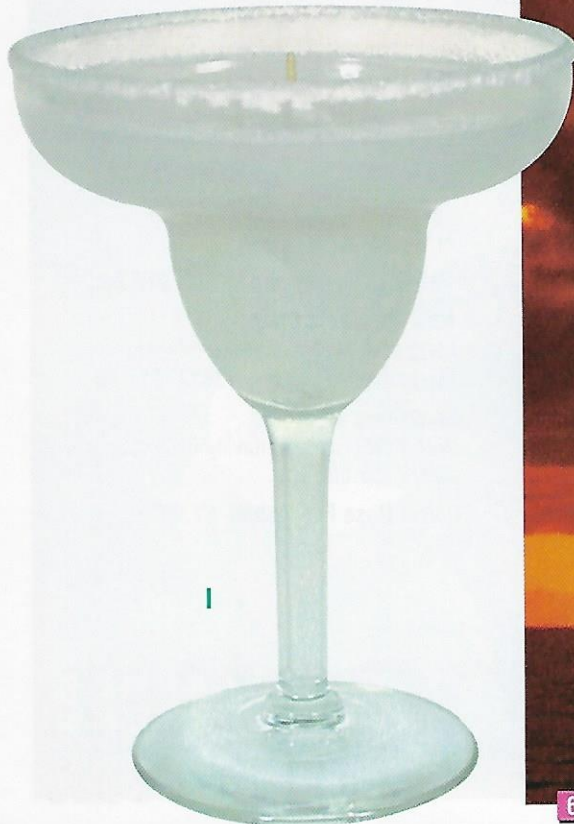
12 X 12 inch metal sign. #2869 \$12.00

H Fins Caution Sign

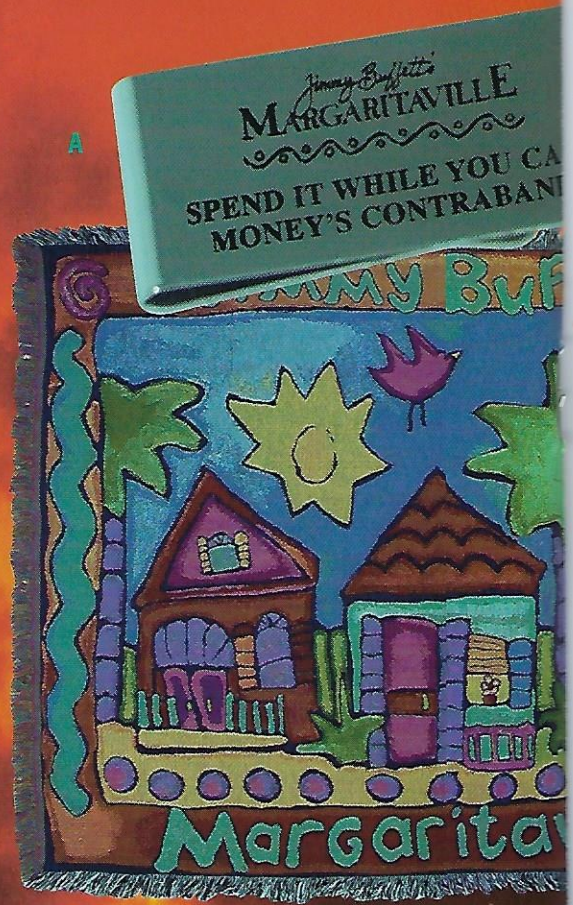
12 X 12 inch metal sign. #3381 \$12.00

I Scented Margarita Candle

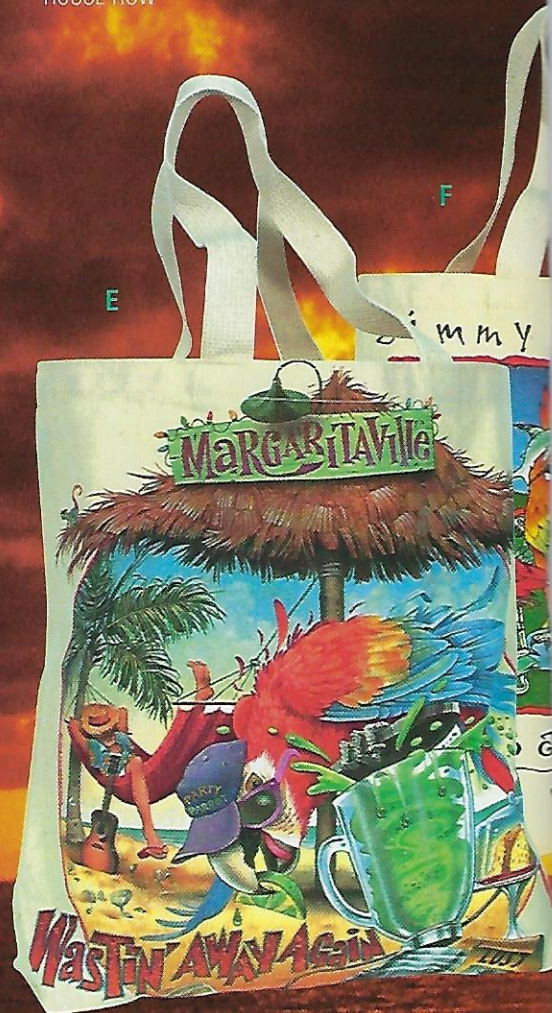
Made with non-toxic, oil-based gel which burns far longer than wax. #5454 \$17.95



I

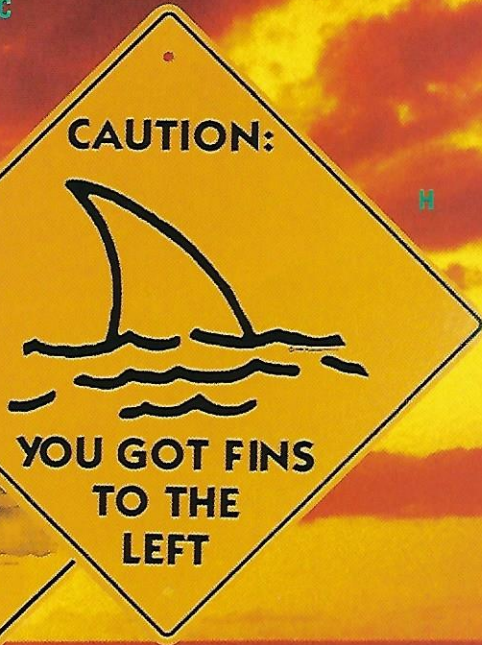
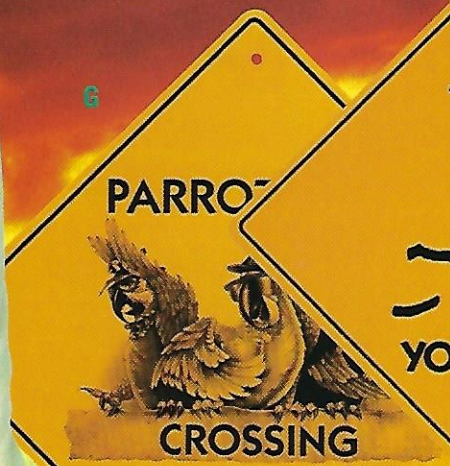
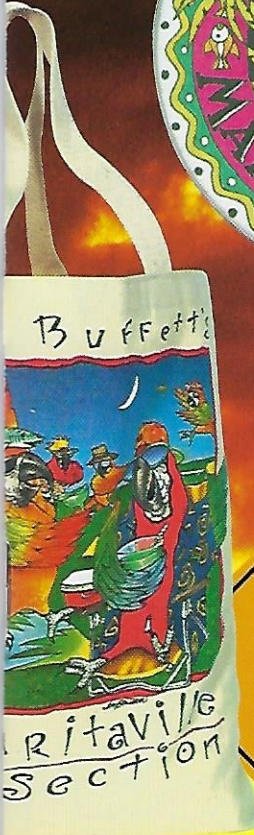
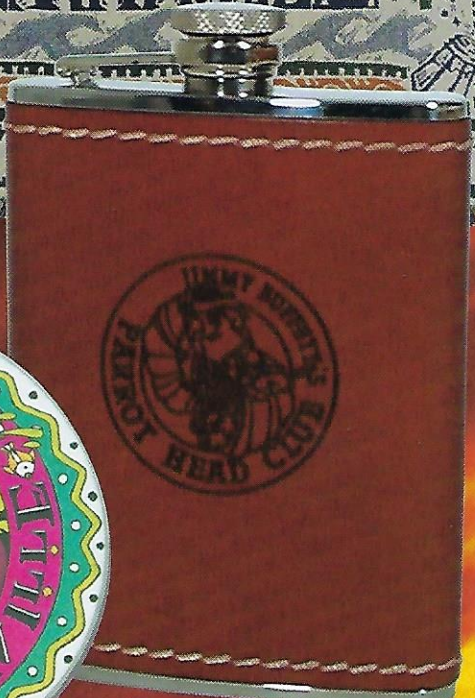
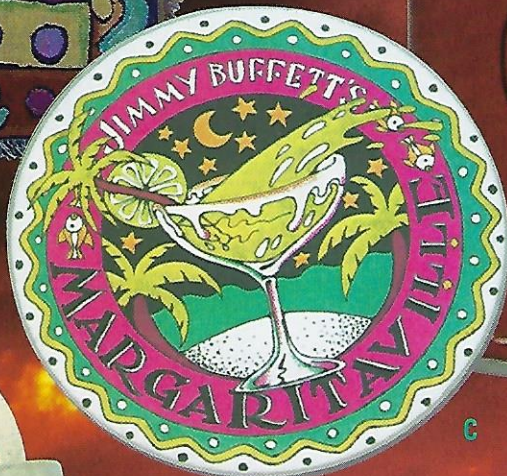


HOUSE ROW



E

F



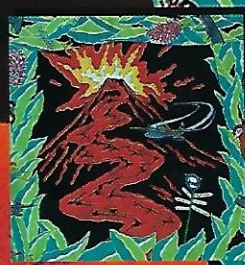
1-800-COCOTEL

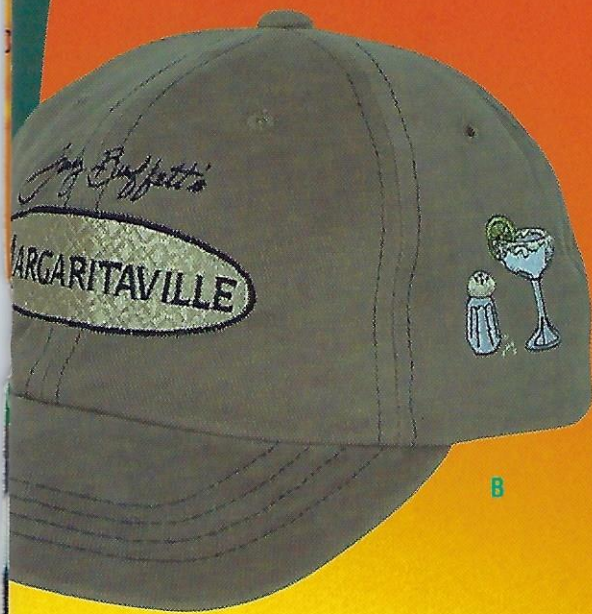
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Wastin' Away Again
Jimmy Buffett's Margaritaville
Key West



BREAST





B

A Wastin' Away

Copper M #5511 L #5512
XL #5513 \$17.95 XXL #5514 \$18.95
Green M #5503 L #5504
XL #5505 \$17.95 XXL #5506 \$18.95
Gray M #5507 L #5508
XL #5509 \$17.95 XXL #5510 \$18.95

B Margaritaville Stitched Oval

Embroidered on 6 panel tan cap.
Margarita Glass & Shaker on profile.
#5338 \$20.00

C Hawaiian Shirt

Custom design Volcano Hawaiian shirt.
Third in a series of original designs based
on popular lyrics. 100% spun rayon shirt
tailored in Hawaii by Reyn Spooner.
S #3581 M #3582 L #3583 XL #3584
XXL #3585 \$71.00 *ON SALE \$59.95*

D Henley Flip Flop

3-button placket w/Flip Flop embroidery.
Available in White only.
M #5535 L #5536 XL #5537
XXL #5538 \$25.00

E Parrot Fins Cap

Design embroidered on front panel.
Available in Yellow or Teal.
#5310 \$18.00



D



E

1-800-COCOTEL
1-800-262-6835



A Baby Romper Short Sleeve

Available in Yellow only.

6 mo. #5539 12 mo. #5540 18 mo.
#5541 \$17.95

B Baby T' Parakeet

Available in White only.

6 mo. #5558 12 mo. #5559 18 mo.
#5560 \$10.95

C Stuffed Parrot

13" parrot available in Red or Green.

#5331 \$25.95

D Youth Sandbox

Available in White only.

XS (2-4) #5566 S (6-8) #5567
M (10-12) #5568 L (14-16) #5569 \$11.95

E Youth Volcano

Available in White only.

XS (2-4) #5562 S (6-8) #5563 M (10-12)
#5564 L (14-16) #5565 \$11.95

F Talking Pet Toy

6" squeeking parrot stands 6" tall.

#3262 \$8.95



F





A

C

B

E

Jimmy Buffett's
Parakeet Club
Margaritaville

Jimmy Buffett's
Margaritaville
KEY WEST

WHERE YOU GONNA GO?
JIMMY BUFFETT'S
MARGARITAVILLE
KEY WEST

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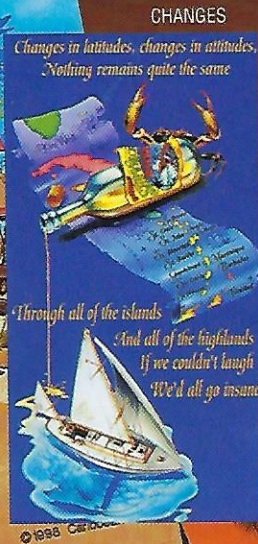
CLIPPER



FINS



IGUANA



CHANGES

*Changes in latitudes, changes in attitudes,
Nothing remains quite the same*

*Through all of the islands
And all of the highlands
If we couldn't laugh
We'd all go insane!*

© 1998 Caribbean

A Caribbean Soul Beach Towels
100% cotton towel measures 32" X 64"
Changes #5551 Clipper #5552
Fins #5553 Iguana #5554
Margaritaville #5555 \$25.00

B Green Striped Beach Bag
Heavy canvas with drawstring
closure featuring Margaritaville
Splash logo screened on 6"
deep pocket. Bag measure
approx. 12" in diameter and
stands 18" high.
#3384 \$12.00

C Insulated Lunch Bag
"I wish lunch could last forever"
Measures 7" X 9.5"
#5196 \$7.95



“ Travis McGee’s still
in Cedar Key, that’s what old
John MacDonald said... ”

“I remember the house in Utica, New York, where John D. grew up. The curtains were always closed and the atmosphere seemed invariably dark and somber. Nothing there predicted his imaginative outpouring. Imagination was frivolity and frivolity was not on the menu.

He followed his own father’s path toward the commercial world. While earning a Master’s Degree in Business Administration from Harvard, he married Dorothy Prentiss, an artist, and produced one small son. Then he went off to war. The marriage of the business graduate and the creative person was the unrecognized first step in John D.’s becoming an author.

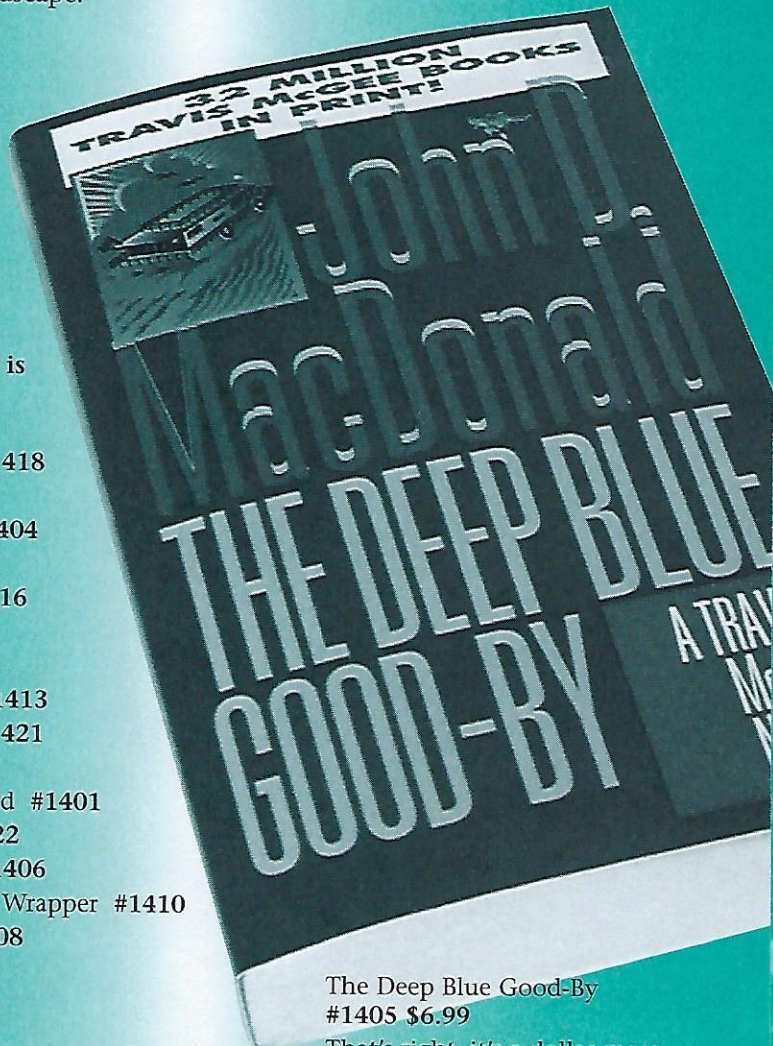
During service in China, Burma, and India, his mail was heavily censored. In frustration he wrote a short story and sent it to my mother. She saw his potential and sold the story. When my father came home, a Lieutenant Colonel and Harvard graduate, his father presented him with a list of plum career options. He turned them down and took an undemanding job so that he could pour his energy into writing.

Eventually we moved to Florida. For my parents, Florida was the land of light, the place where the curtains were never drawn. The place itself became a topic and Travis McGee strode into the landscape.

Maynard MacDonald

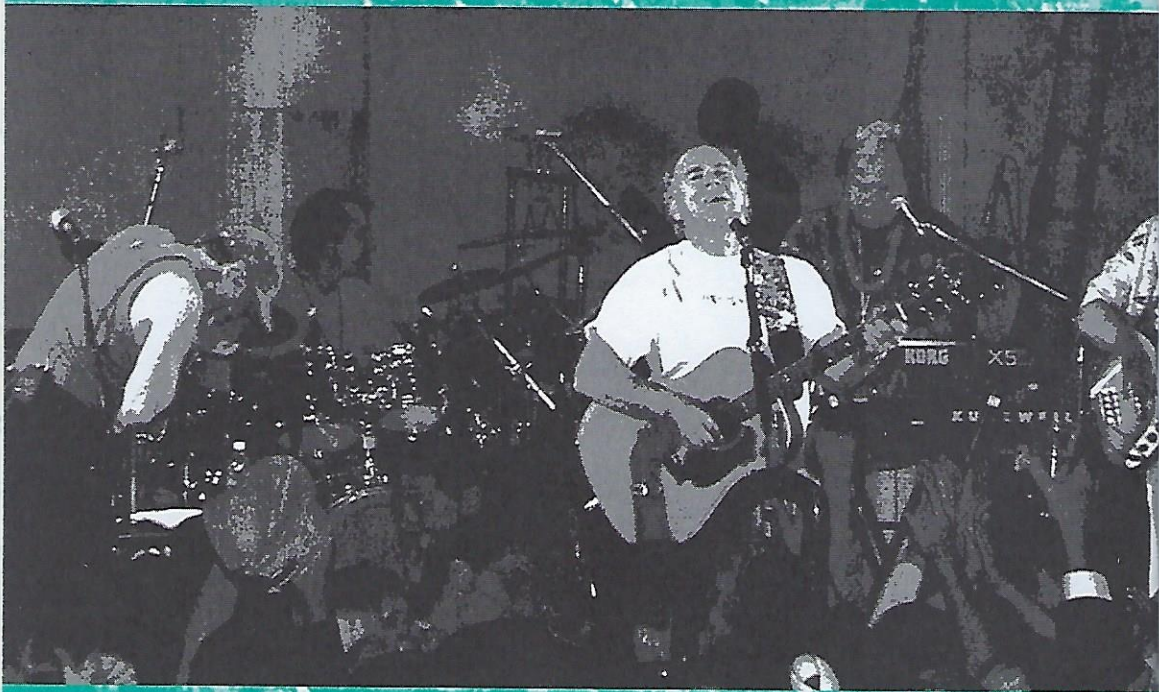
The entire paperback collection of Travis McGee is available for \$5.99 each.

- Nightmare in Pink #1414
- A Purple Place for Dying #1418
- The Quick Red Fox #1419
- A Deadly Shade of Gold #1404
- Darker Than Amber #1403
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Escape

Picture a storybook sunset, a thirteen-piece band on a broad balcony, and free admission for Parrot Heads, radio station give-away winners, and Universal Studios employees. It was a crazy mix of pure Buffett freaks and audience rookies in "civilian" clothing, there for a grand opening celebration, a special gig, a private party, and a debut for the site and format. New surroundings, huge anticipation, mammoth outdoor video screens, that weird wait for unseen glitches (they never surfaced), that huge collision of the informal, island gift shop/burger joint mentality and the corporate approach (it never happened).

Who could ask for more?

No one. Because everyone from those in the last row of the sprawling audience to the members of the Coral Reefer Band (including the grinning fellow at center microphone) experienced a magical evening. Twelve thousand flockers got more than they expected and exactly what they deserved: a perfect, free concert. Such was the initiation of Jimmy Buffett's Margaritaville at Universal Studios' Escape-Florida.

First to appear on the elevated stage was Club Trini, the act founded upon the talents of Coral Reefer Band members Robert Greenidge (steel drums) and Michael Utley (keyboards). Their Club Trini album (Margaritaville Records, 1996) featured Reefers Jim Mayer, Peter Mayer, Roger Guth, Nadirah Shakoor, and Ralph

MacDonald. These days Club Trini is an all-inclusive description of Greenidge, Utley, and any other band member who wants to sit in. Flockster Note: this flexible ensemble often can be seen performing outside ticket gates at the larger JB concert venues. Surprisingly few passers-by realize that the musicians on the frond- and banana stalk-decorated, maxed-out golf cart are, essentially, the Coral Reefer band. We couldn't begin to tell you how many concertgoers walk past them, thinking the rag-tag group must be some local bunch trying to get discovered. The Club Trini performance gave the audience *The First Sighting*. "Up there, playing the conga drums. Is that him?" "Can he do that, too?"

It took only ten minutes to prep the stage for the Main Act. Jimmy opened with "Kinja Rules," from the opening act of *Don't Stop the Carnival*. Then a rambunctious "Gypsies in the Palace" caused Parrot Heads to check their surroundings, see themselves as maniacs with a full-sized central Florida theme park to themselves. Visits to Margaritaville of the 1970s came with "Grapefruit-Juicy Fruit," "Come Monday," and "Boat Drinks." Then Jimmy debuted "I Will Play for Gumbo," from his new album, *Beach House on the Moon*. The final six songs were perennial concert favorites: "Cheeseburger in Paradise" (perfect for the occasion), "Brown-Eyed Girl," Mac McAnally's "In the City," complete with a "Best of" video visit to



to Margaritaville

by Tom Corcoran

dozens of concert host cities, "A Pirate Looks at Forty," "Margaritaville," and the immortal "Fins."

Twelve thousand people fought to catch their collective breath. The band, able throughout their performance to smell the food tables inside, quickly disappeared to stone crab claws, four-bite shrimp, and socializing. One can only imagine the wild goings-on, the frenzied partying, rock and roll excess behind the scenes, in that secret backstage realm.

Not.

It was a scene of parental units dealing with offspring, toddlers to teenagers and a few in their twenties. It was a reunion and a concentrated celebration only fourteen years after Jimmy Buffett and Sunshine Smith opened the first small Margaritaville gift shop at Land's End Village in Key West. One saw two Mrs. Buffetts—wife and mother—the McAnallys, the Taylors, Sunshine and son Robin, the folks from HK Management—Nina and Howard, Jimmy's West Coast caretakers. Employees from the New Orleans, Key West, and Charleston stores. Terry Guilbeau, the restaurant's interior architect, wandered, still thinking of finishing touches. There was more sparkling water than champagne. And all agreed on one thing: if the restaurant serves food that good every day, even Jimmy will be willing to wait in line.

Finally, the frosting: a re-grouping of the entire Coral Reefer Band on the restaurant's

compact stage. For the lucky four hundred, another thirteen songs. It was the mini-concert we all dream of attending—a Thank You for everyone at both Universal and the Margaritaville organization involved in launching the new cafe and gift shop.

The show opened with "Fruitcakes" and "Stars on the Water," then went vintage with "Pencil Thin Mustache," "Havana Daydreamin'" and "Knees of my Heart." Jimmy introduced another new songs destined to be a mandatory concert sing-along—"Math Suks." The crowd loved "Changes in Latitudes, Changes in Attitudes," "Southern Cross," "Volcano," and a reprise of "Margaritaville." And the flagging ensemble rallied for "We Are the People Our Parents Warned Us About," "One Particular Harbor," and a rollicking "Sea Cruise" finale.

Who could ask for more? It might be argued that no one had the energy. Then, again, it might be argued that Parrot Heads never run out of energy. Inside and out, they showed irrational exuberance at honorable levels. The night was an obvious success: how often is a magnificent sunset ignored for the sake of a party?

Tom Corcoran produces our annual Jimmy Buffett Calendar. His photos have appeared on seven Jimmy Buffett album covers. He is the author of Key West mysteries *The Mango Opera* and (due out in September) *Gumbo Limbo*.

(Thanks to Kevin of the Margaritaville Store-Charleston for his assistance in preparing this article.)



May 4, 1999

HELLO WEBBED FRIEND,

STEVE HERE. OK, I ADMIT IT. I'VE BEEN TOO BUSY WITH THE AUDIO PORTION OF RADIO MARGARITAVILLE TO REMEMBER THAT THIS WRITTEN PART NEEDS TO BE UPDATED EVERY ONCE IN A WHILE. BUT I LIKE TO THINK THAT RADIO MARGARITAVILLE PROGRAMMING SPEAKS FOR ITSELF. WE'VE HAD MORE FREQUENT VISITS AND SEGMENTS WITH JIMMY BUFFETT, A REALLY TASTY ONE-AND-A-HALF-HOUR NEW ORLEANS SHOW FROM FINGERS TAYLOR, THE FIRST EDITION OF "RADIO MARGARITAVILLE—NAVI STYLE" WITH NAIA PAPAYA, AND MORE! AND IF YOU MISSED ANY OF THEM, DON'T WORRY, WE'LL PLAY THEM AGAIN FROM TIME TO TIME. BEST OF ALL, YOU'VE FOUND THE NEW HOME FOR THE MUSIC OF JIMMY BUFFETT, BOB MARLEY, JAMES TAYLOR, BONNIE RAITT, JERRY JEFF WALKER, CLUB TRINI, LITTLE FEAT AND MANY, MANY MORE.

AS ALWAYS, THANKS FOR LISTENING AND SPREADING THE WORD ON RADIO MARGARITAVILLE!

FROM THE BOOTH

Original Message -----

From: Jennifer Moxon

Sent: Tuesday, April 13, 1999 1:59 PM

To: rm@margaritaville.com

Subject: From Antarctica...

Hello up there!

Just writing to let you know that I am listening to your show at McMurdo Station, Antarctica. Radio Margaritaville is a nice pick me up when you live in the land of ice and snow. Yesterday the lowest windchill was -96 F. Brrr! We are heading into winter here. The "last" sunset will be on the 25th of this month and the sun won't rise again until some time in August. My husband and I do contract work for the National Science Foundation down here. It is my husband's 6th winter and my 5th (we actually met here in 1991). When we leave in October, we will have been here a year, and we will be ready for some of Jimmy Buffett's lifestyle. And how!

Thanks for providing this service on the internet.

Best wishes,

Jennifer Moxon

McMurdo Station, Antarctica

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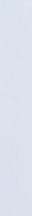
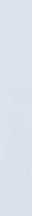
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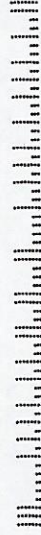
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| JUNE 1999 | Charlotte, NC | Blockbuster |
| June 1 | Camden, NJ | Entertainment Ctr |
| June 3 | Camden, NJ | Entertainment Ctr |
| June 5 | Clarkston, MI | Pine Knob |
| June 8 | Bristow, VA | Nissan |
| June 10 | Bristow, VA | Nissan |
| June 12 | Raleigh, NC | Walnut Creek |
| June 15 | Pittsburgh, PA | Star Lake |
| June 17 | | |
| JULY 1999 | Atlanta, GA | Lakewood Amphitheater |
| July 8 | Atlanta, GA | Lakewood Amphitheater |
| July 10 | Indianapolis, IN | IN Deer Creek |
| July 13 | Indianapolis, IN | Deer Creek |
| July 15 | Indianapolis, IN | Alpine |
| July 17 | East Troy, WI | Riverport Amphitheater |
| July 20 | St Louis, MO | New World Music Theater |
| July 22 | Timley Park, IL | New World Music Theater |
| July 24 | Timley Park, IL | New World Music Theater |
| AUGUST 1999 | Cincinnati, OH | Riverbend |
| Aug 19 | Cincinnati, OH | Riverbend |
| Aug 21 | Columbus, OH | Polaris Amph |
| Aug 23 | Columbus, OH | Merriweather Post Pavillion |
| Aug 26 | Columbia, MD | Merriweather Post Pavillion |
| Aug 28 | Columbia, MD | Merriweather Post Pavillion |
| Aug 31 | Hartford, CT | Meadows Music Theater |
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