

FESTIVAL STATS AND STUDIES · CATALINA EDITION · AUGUST 2026

Thirty-eight years of *Catalina JazzTrax*. The man who programs it also hosts the radio show.

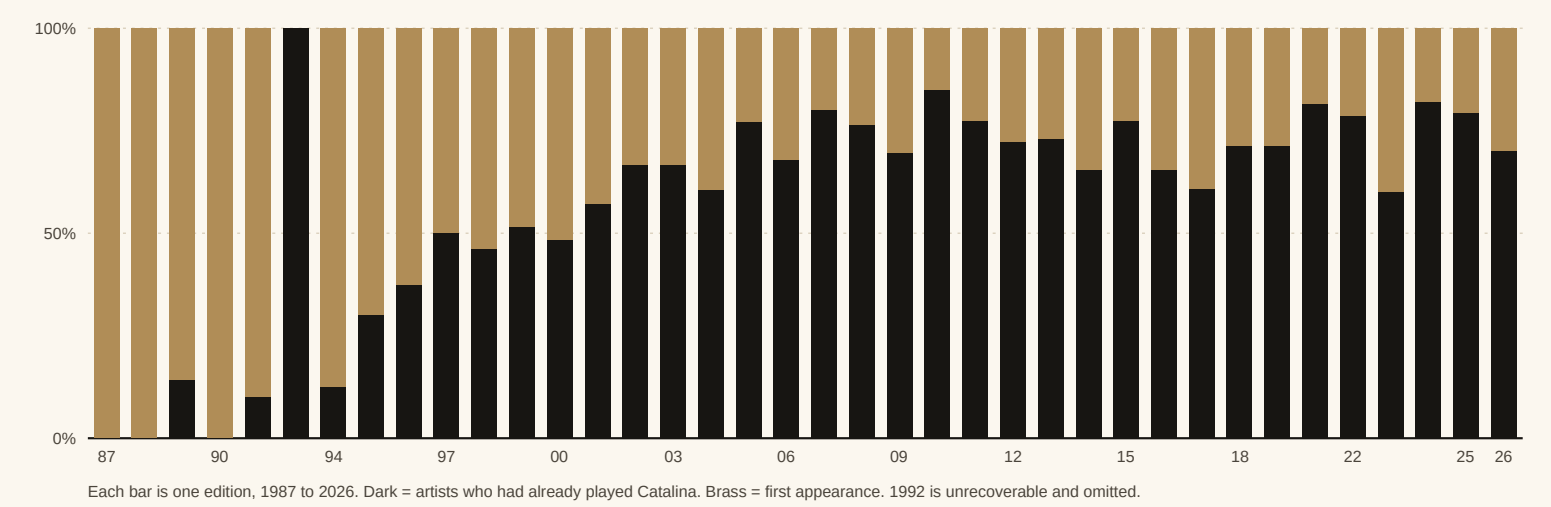
The oldest and largest event in this study: 1987 to 2026, 915 artist-slots, 309 distinct artists, one founder. Art Good started the JazzTrax radio show in 1985 and the festival two years later, and has programmed both ever since. The *Los Angeles Times* reported his account of the festival’s origin in 1991.

23 / 38 editions featuring Peter White — a thirty-five-year run, 1991 to 2026	72.1% of slots across the last ten editions went to a returning artist
19 artists have played this festival ten times or more	1985 the radio show began. The festival followed in 1987

EXHIBIT A

Thirty-eight editions of rotation

The longest continuous record in this study, and the clearest. The first bar is entirely brass because the festival did not exist before it. Within five years the dark portion takes over and it never gives the ground back.

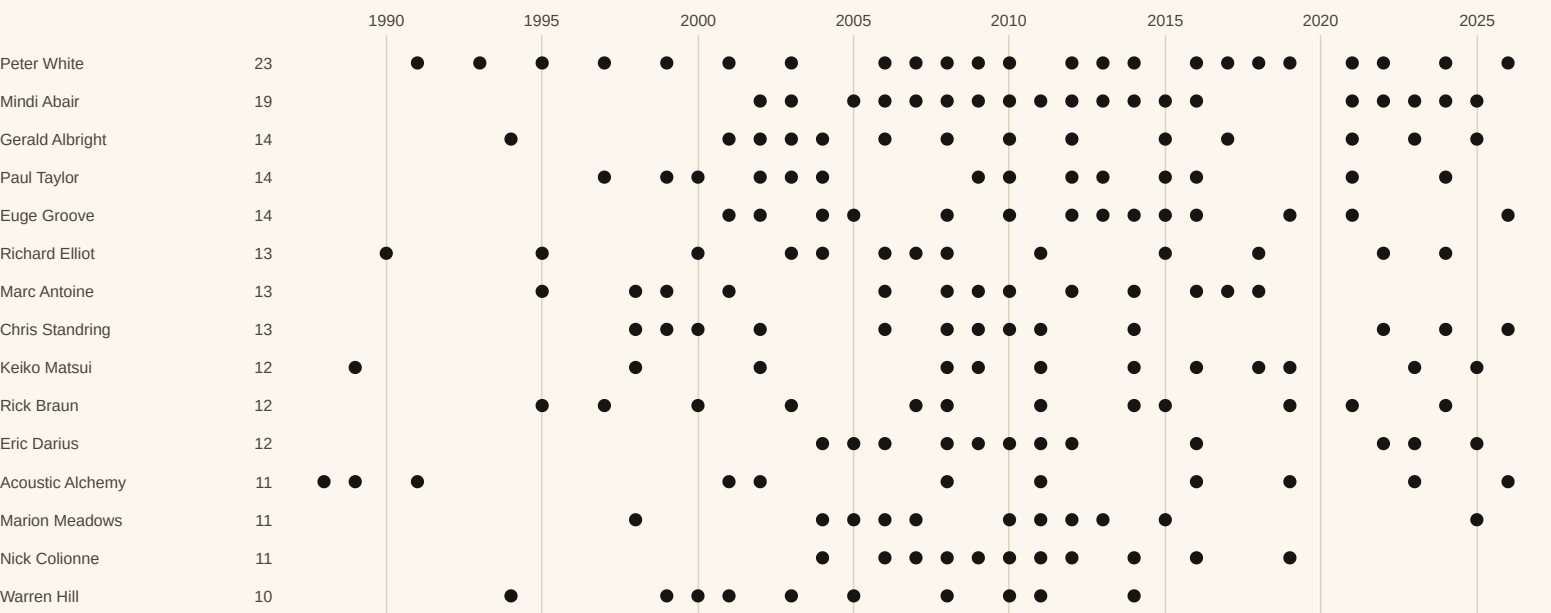


Thirty-eight editions held, 915 artist-slots, 309 distinct artists — 2.96 bookings per artist, the highest density in the study. Excluding the first edition, 66.5% of every slot went to a returning artist; across the last ten editions, 72.1%. Only 2020 was skipped, and it was postponed rather than cancelled — the 34th edition moved intact to 2021, so there is no numbering gap. 1992 is the single unrecoverable year.

EXHIBIT B

Careers, drawn end to end

The fifteen most-booked artists across thirty-eight years. Each dot is one edition. Read a row as a working life: Peter White’s first dot is 1991 and his most recent is 2026 — thirty-five years on one island.



ARTIST	EDITIONS	RATE	SPAN
Peter White	23 / 38	61%	1991–2026
Mindi Abair	19 / 38	50%	2002–2025
Gerald Albright	14 / 38	37%	1994–2025
Paul Taylor	14 / 38	37%	1997–2024
Euge Groove	14 / 38	37%	2001–2026
Richard Elliot	13 / 38	34%	1990–2024
Marc Antoine	13 / 38	34%	1995–2018
Chris Standring	13 / 38	34%	1998–2026
Keiko Matsui	12 / 38	32%	1989–2025
Rick Braun	12 / 38	32%	1995–2024
Eric Darius	12 / 38	32%	2004–2025
Acoustic Alchemy	11 / 38	29%	1988–2026
Marion Meadows	11 / 38	29%	1998–2025
Nick Colionne	11 / 38	29%	2004–2019
Warren Hill	10 / 38	26%	1994–2014

One hundred and fifty-eight artists — 51.1% of everyone ever booked — played exactly once. Nineteen have played ten times or more. The top ten take 16.1% of all slots, a far flatter distribution than Daytona’s 60.8%; a festival running three weekends a year for four decades has room for a long tail. The concentration here is at the top of the bill, not across it.

EXHIBIT C

The radio show and the festival

Art Good has hosted the syndicated JazzTrax radio show since 1985. He founded this festival in 1987 and still programs it. He does not represent artists. He is the only person in this study who both programs a festival and

hosts a syndicated radio show aimed at the same audience.

“I got a tour of the Casino Ballroom, and the second I went in, I thought: this is a great spot for a jazz festival. And I realized I wouldn’t need advertising because I could announce it on my syndicated show.”

As quoted by Dirk Sutro, “There’s Still Plenty of Room to Jam on Catalina,” *Los Angeles Times*, 10 October 1991 (wording as printed in that article). The same article quotes him on programming: “When I put the lineups together, I look for one strong, powerful name to build around... Then I go for the people with the hottest albums.” The festival’s own history page calls the event “a spin-off of the JazzTrax Syndicated Radio Show... that created the audience that comes from all over America.”

AIRPLAY RATINGS AND FESTIVAL NOTICES, AS PUBLISHED

The site’s New Releases page rates records by an explicit airplay key — “One Star = Light JazzTrax Airplay... Five Stars = Heavy JazzTrax Airplay” — and some reviews include festival notices. Under Euge Groove: “Don’t Miss Euge Groove’s return to the live performance stage... on Catalina Island OPENING WEEKEND this OCTOBER.”

Three 2025 JazzTrax award recipients appear on the 2026 festival bill: 2025 Debut Artist of the Year Andréa Lisa; 2025 Album of the Year Peter White, on the 2026 opening Thursday; and the 2025 Best Live Performance award went to a festival set — the Bob James Quartet, Avalon Ballroom, 17 October 2025.

WHAT IS NOT CLAIMED

Art Good represents no artists. He is not an agent and has no roster. There is no evidence he takes a commission on any booking. Hosting a radio show and programming a festival are both ordinary, lawful activities.

The observation is limited to method: because the airplay ratings, the awards and the festival bill come from the same source, this study does not use the JazzTrax ratings as independent evidence of demand for the bill.

THE CORPORATE RECORD

Producer entity, as named on the festival’s own material: **Islands..Oceans..Lakes, Inc.**, Palm Springs — a California general corporation (Secretary of State no. 2038811), incorporated 28 April 1998 and listed as active. Arthur Charles Good is listed as chief executive officer, secretary, chief financial officer, director and registered agent. It is a for-profit company, an ordinary way to run a festival.

EXHIBIT D

What it costs, and what stopped being published

Catalina published its prices for its first fifteen years and then stopped.

YEAR	PUBLISHED PRICE
1991	\$100 full weekend · \$50 day · \$25 single show
1996	\$20 per session · \$100–250 series
1999	\$22–40 single concerts
2001	\$26–115
2002	\$115–265 full series
2004–2025	no figure published anywhere on jazztrax.com
2026	\$381.35–557.90 full weekend series · \$89.50–133.50 Friday · \$177.50–279.50 all-day · \$58.40 Thursday

For roughly twenty years every page routed to a third-party ticketing site rather than name a price. The 2026 top weekend series is 5.6 times the 1991 full-weekend price. Casino Ballroom capacity has never been published by the festival in thirty-eight years; the only precise seat count it gives is 471, for the Thursday show on the beach.

METHOD

Where the numbers come from

Catalina publishes no year-by-year archive. Its “past performers since 1987” list carries no years and is useless on its own. Lineups were rebuilt from the *Los Angeles Times* archive (1988, 1989, 1991, 1995), scans of *Radio & Records*, the *Gavin Report*, *Billboard* and KTWV programme guides at worldradiohistory.com (1987, 1990, 1993, 1994, 1996, 1997), Internet Archive captures of jazztrax.com from 1998 to 2025, and the live site for 2026.

Thirty-eight editions were held; thirty-seven are recovered. **1992 is the one total blank** — the LA Times digital archive has a gap in jazz coverage, and every Gavin, R&R and Billboard issue across that autumn was checked. Seven further years are partial and marked as such in the data file; 2017’s artist panels were images the Archive never captured, so those names come from filenames and embedded links. One 2017 name could not be corroborated to this study’s standard and has been dropped from every count on this page rather than published with a caveat. Every count here is a floor.

READ NEXT

Thirty-eight editions is long enough for a room to close completely. For what fourteen seasons look like when it does not, read the control.

THE CONTROL

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THREE CAREERS

The Carousel

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All sixteen volumes · Download the data · every number on this site is reproducible from the raw files.

Festival Stats and Studies · Catalina Edition · Compiled August 2026. Companion volumes: The Gatekeepers, What they tell you, Boscov’s Berks Jazz Fest, Rehoboth Beach Jazz Festival, San Diego Smooth Jazz Festival, Newport Beach Jazz Festival, Yosemite Jazz Train, Daytona Jazz Weekend, Gulf Coast Summer Fest, Jazz at the Oxford, BMG Concerts, The Carousel. The data · Ten Facts.

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