

FESTIVAL STATS AND STUDIES · PENSACOLA EDITION · AUGUST 2026

No agency books this festival.

*Four of them supply
57% of the bill.*

The Gulf Coast Summer Fest Jazz Edition is the cleanest natural experiment in this study. One independent promoter produces it in Pensacola. No talent buyer is named anywhere, and no agency claims it. Yet its bill is more concentrated than the study-wide average, and in nine editions it has reached twenty of the twenty-four artists on a single agency’s published roster — a penetration Catalina needed thirty-eight editions and seven times the slots to match.

57.1% of 126 slots went to an artist on one of the four desks. Across the nine promoter-run festivals the figure is 42.5%	20 / 24 of Reliant Talent’s published roster have played here — in nine editions and 126 slots
86.7% of the 2025 bill had already played here. In 2016 the figure was zero	0 named talent buyers, booking agencies or production companies claim this event

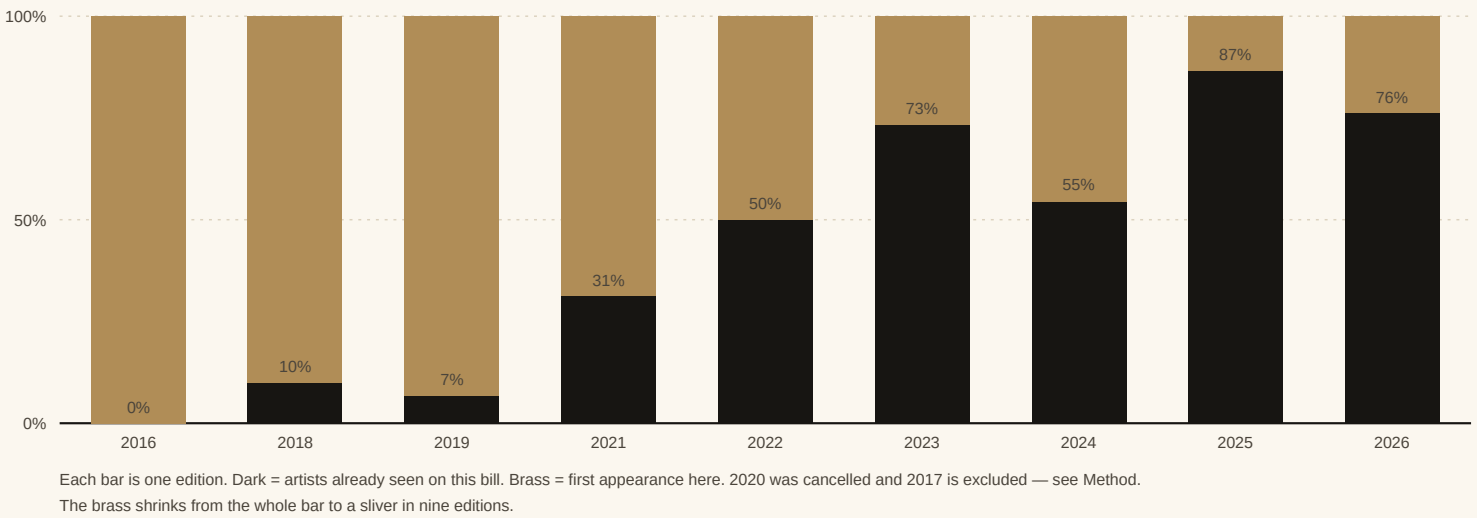
Ten editions, 126 artist-slots, 66 distinct artists, 2016 to 2026. The festival is produced by William “Cadillac” Banks, a Pensacola promoter working since 2007, through his for-profit corporation, William Banks Enterprise, Inc. The festival’s own contact page lists exactly one production credit: **“PROMOTER — William ‘Cadillac’ Banks.”** There is no agency of record. And yet 72 of 126 slots — 57.1% — went to artists on the rosters of four booking desks, and Reliant Talent alone supplied 51 of them. Twenty of Reliant’s twenty-four published clients have stood on this stage. The share of the bill going to someone who had already played here rose from nothing in 2016 to 86.7% in 2025. That is not the highest four-desk share in the study — Daytona reaches 74.7% and Rick Braun’s New Year’s Eve 71.9% — but those events have a producer with a stated programming role. Pensacola has no named talent buyer. In August 2025 the county tourist board declined a \$250,000 request after an impact study found roughly four hundred local residents attended. The 2026 general-admission weekend pass is \$300 (early bird \$200), against \$170 in 2025.

The concentration here occurs without a named talent buyer. The bill draws on the same agency supply as the other festivals in this study.

EXHIBIT A

A room that closed in nine years

The first bar is entirely brass because the festival did not exist before it. By 2025 the brass is nearly gone. Two of the fifteen artists on that bill had never played Pensacola before.

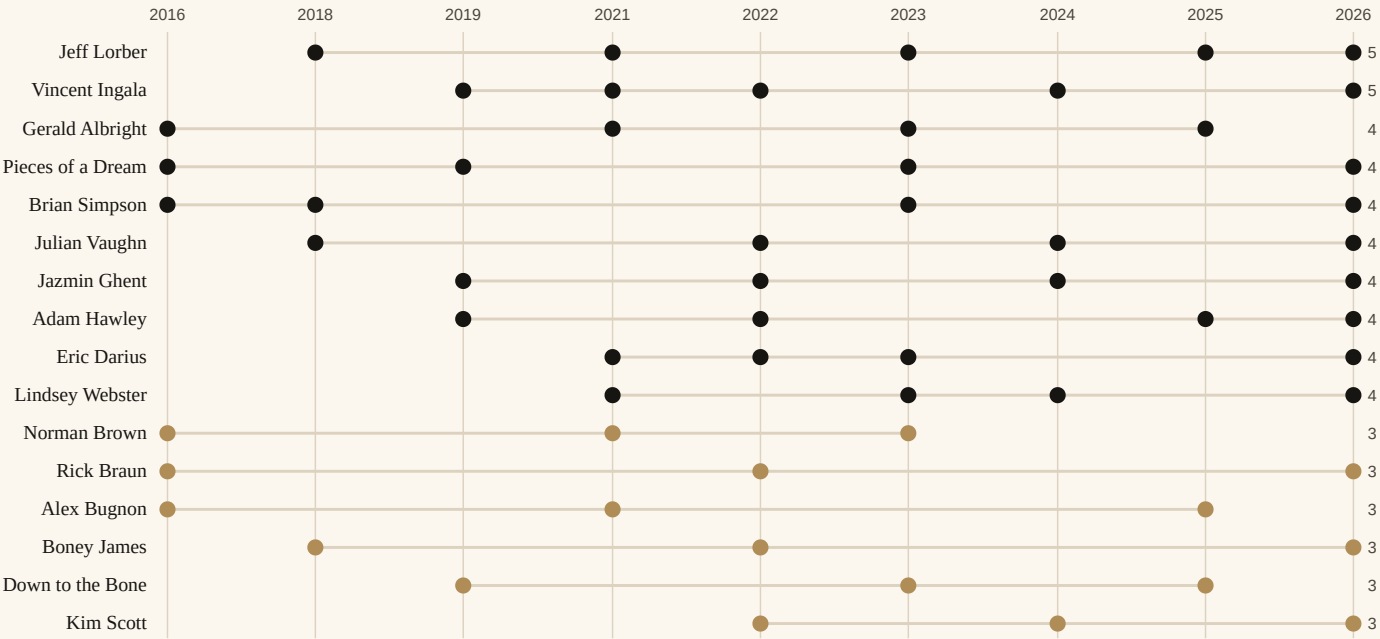


Across every edition after the first, 60 of 117 slots — 51.3% — went to a returning artist. Over the last five editions the figure is 46.8%. The 2024 dip is the smallest bill in the run, eleven slots, and the year the impact study counted four hundred Escambia County residents in the

EXHIBIT B

The sixteen who come back

One row per artist, one dot per edition played. Dark dots mark four or more appearances. 34 of 66 artists — 51.5% — played exactly once and never returned, so this chart is the other half of the story: a small standing cast against a large one-time cast.

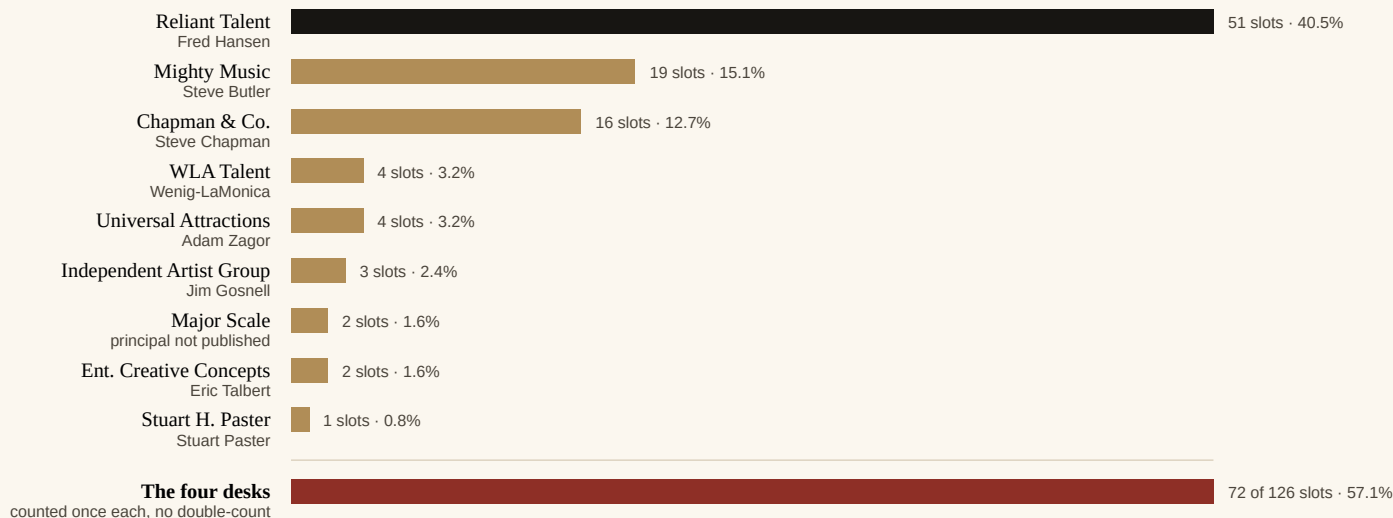


Nobody has played all nine counted editions. Jeff Lorber and Vincent Ingala lead at five. The pattern is not one dominant headliner, as at Catalina or Newport, but a rotating bench of roughly sixteen names.

EXHIBIT C

Who actually supplied the bill

Representation here is recorded only where an agency’s own roster page or the artist’s own booking page says so. It is never inferred from the fact that two artists shared a stage. On that strict basis:



The individual desk bars overlap — six artists appear on both the Reliant and Chapman rosters — so they must never be summed. The red bar counts each slot once. For comparison: the nine promoter-run festivals in this study average **42.5%**, artist-run events 22.1%, and the high-frequency club in this study 20.2%. **Pensacola sits at 57.1%** — fourth of the nine festivals, behind Daytona at 74.7%, Rick Braun’s New Year’s Eve at 71.9% and the Florida Smooth Jazz Weekend at 66.9%. All four are in Florida.

Twenty of Reliant Talent’s twenty-four published clients have played this festival — 83% of one agency’s roster, reached in nine editions. Catalina reached 23 of 24, but it took thirty-eight editions and 915 slots to do it.

This study found no published booking arrangement between any agency and this festival.

EXHIBIT D

Who books it

WILLIAM BANKS ENTERPRISE, INC. — Florida profit corporation, document P18000078548, filed 2018, active. William E. Banks is listed as an officer and registered agent (Florida Division of Corporations).

The corporation was formed **after two editions had already run**. Banks is also listed as an officer or agent of **Gulf Coast Summerfest, LLC** (2010, the earlier R&B-era event) and **The Jazz Appreciation Society, Inc.** (2022). No public source connects the latter to the festival; press coverage credits William Banks Enterprise.

Banks describes himself on the festival’s own homepage as “a local concert promoter who has been in the business since 2007” who “began his career booking R&B performers” before turning to contemporary jazz. WEAR-TV describes him as the festival’s lead organizer. He told the station in 2022: *“It’s strictly smooth and contemporary jazz. That’s what we produce for the audience, because that’s what they love.”*

No third party claims this festival. Each desk in this study was checked against its own site. Reliant names no festivals. Mighty Music’s principal states that he “produces events, buys talent, and provides logistics for festivals and concerts across the US” — the eight events his site lists are in New Jersey, New York, Ohio, Florida and Delaware. Pensacola is not among them. Major Scale, Chapman and Bud Harner make no production claim on their sites. This study’s searches of Pollstar, CelebrityAccess and VenuesNow found no claim.

***What this does not prove.** A contracted buying relationship can exist without ever being published, and often does. The finding is that no such claim is made publicly — not that no such relationship exists. That distinction is the whole point of the exhibit: the concentration in Exhibit C is visible in the data whether or not a contract explains it.*

EXHIBIT E

The radio relationship

At Catalina, the festival’s programmer also hosts a radio show. Pensacola’s radio link is different. Jazz 91.9 WCLK is Clark Atlanta University’s station, about 300 miles away. Its morning host, Morris Baxter, has emceed this festival since at least 2019. The station’s own announcement uses the standard public-radio underwriting credit:

“Support for WCLK comes from William Banks Enterprises, Inc., presenting the 10th Annual Gulf Coast Summer Fest Jazz Edition... The weekend is hosted by WCLK’s Morris Baxter.”

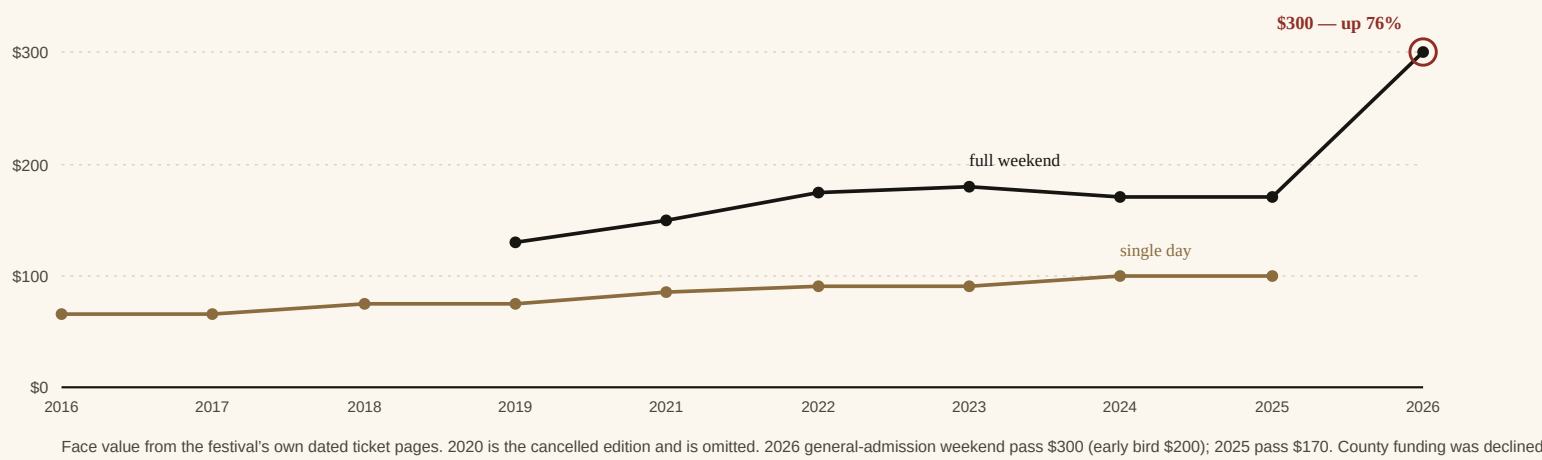
WCLK, 22 MAY 2026

WCLK credits **William Banks Enterprises as an underwriter**, and the station’s host emcees the festival. The station also maintains a tag page for the underwriter. An underwriting credit of this kind names the supporter on air, which is the sponsor identification broadcast stations give under 47 U.S.C. §317.

Morris Baxter’s role is host and emcee. WCLK announcements in 2019, 2022, 2025 and 2026 name him as host. No source credits him with programming, curating, booking or producing, and none is implied here. Nick Colionne hosted the 2018 edition. Hosting an event is normal professional work.

EXHIBIT F

Four hundred locals, and a 76% price rise



In August 2025 (reported by WEAR-TV on 20 August) the Escambia County Tourist Development Council voted 6–3 to deny a \$250,000 request. Board member Charles Bare cited an economic impact study finding that roughly **four hundred Escambia County residents** attended. The same meeting approved \$180,000 for Pensacon, \$250,000 for Pensacola Mardi Gras and \$200,000 for a youth sports body. Banks told the board: “*I’ve been doing this for eight years and I’ve convinced the county that I’m bringing these people in here.*”

Two attendance numbers exist in ten years. Banks told WEAR-TV in 2022 that “over 4,000 tickets have been sold.” The 2024 study counted four hundred locals — and WEAR’s coverage did not report a total. This study found no published total attendance, room-night count or impact dollar figure for this festival in any year.

EXHIBIT G

Where Adam Hawley and Steve Oliver actually live

Adam Hawley has played four of the nine counted editions — 2019, 2022, 2025 and 2026 — plus the excluded 2017 bill, which would make five of ten. This is his strongest single relationship anywhere in the study. Across all eighteen event series counted he now stands at 22 slots, nineteenth overall. He is on the Reliant roster.

He was invisible in the earlier volumes for a simple reason: he spreads thin. Twenty-two appearances across nine different series is the profile of an artist who gets one slot in a lot of rooms, not a resident of any of them. Pensacola is the exception.

Steve Oliver has played one — 2023. He is eighth overall in the whole study at 32 slots, and eight of his nine series are in California: Catalina, Newport Beach, San Diego, Yosemite and four of Michael Paulo’s events. Gulf Coast is his only Florida room.

He is booked by Eric Talbert at Entertainment Creative Concepts, a desk with four clients and no company website found. That he ranks eighth in the study while booked outside the four desks is consistent with Exhibit G of [The Gatekeepers](#): the four desks account for much of the top of the festival bill, not the whole circuit.

Both artists were in the roster data from the start. They did not appear in the earlier volumes because until now the study only ever ranked artists inside individual festivals. Neither is a Florida regular and neither headlines. Counting across events, rather than within them, is what surfaced them — and Pensacola is the room where Hawley shows up.

THE RECORD

Every counted edition, in full

Bold names are on the roster of one of the four desks. 2020 was cancelled; 2017 is recovered but excluded from every count.

EDITION	DATES	SLOTS	THE BILL
2016	Sat 3 Sept — one day	9	Gerald Albright ; Steve Cole; Norman Brown ; Kirk Whalum ; Rick Braun ; Pieces of a Dream; Brian Simpson ; Alex Bugnon ; Groove Symphony Jazz Band
2018	Sat 1 Sept — one day	10	Boney James; Nick Colionne; Jeff Lorber ; Everette Harp ; Brian Simpson ; Paul Jackson Jr; Julian Vaughn; Jay Rowe; Oli Silk ; Earnest Walker Jr

EDITION	DATES	SLOTS	THE BILL
2019	Sat 31 Aug – Sun 1 Sept	15	Jazmin Ghent; Kayla Waters; Maysa; Willie Bradley; Adam Hawley ; Nathan Mitchell ; Marion Meadows ; Walter Beasley; Ragan Whiteside; Vincent Ingala ; Najee ; Pieces of a Dream; Bob Baldwin; Four80East ; Down to the Bone
2021	Sat 4 – Sun 5 Sept	16	Lin Rountree ; Jeff Lorber ; Cindy Bradley ; Paula Atherton; Eric Darius ; Peter White ; Euge Groove ; Norman Brown ; Lindsey Webster ; Riley Richard; Doc Powell; Alex Bugnon ; Vincent Ingala ; Althea Rene; Elan Trotman; Gerald Albright
2022	Sat 3 – Sun 4 Sept	14	Gino Rosaria; Jeanette Harris; Greg Manning; Vincent Ingala ; Jonathan Butler ; Boney James; Rick Braun ; Phillip Doc Martin; Jazmin Ghent; Kim Scott; Julian Vaughn; Eric Darius ; Adam Hawley ; Incognito
2023	Sat 7 – Sun 8 October	15	Jeff Lorber ; Spyro Gyra ; Mindi Abair ; Lindsey Webster ; Gerald Albright ; Pieces of a Dream; Norman Brown ; Down to the Bone ; Blake Aaron ; Four80East ; Brian Simpson ; Althea Rene; Jeanette Harris; Steve Oliver; Eric Darius
2024	Fri 18 – Sat 19 October	11	Dominique Hammons; Jazmin Ghent; Julian Vaughn; Lindsey Webster ; Vincent Ingala ; The Braxton Brothers; The Southern Gentlemen; Maysa; Richard Elliot ; Kim Scott; Lee Ritenour
2025	Fri 19 – Sun 21 Sept	15	Down to the Bone ; Patrick Lamb; Alex Bugnon ; Adam Hawley ; Jeff Lorber ; Rob Zinn; Dominique Hammons; Nathan Mitchell ; Peter White ; Gerald Albright ; Spyro Gyra ; Najee ; Mindi Abair ; Jonathan Butler ; Kirk Whalum
2026	Fri 18 – Sun 20 Sept — announced	21	Antoine Knight; Kim Scott; Eric Darius ; Julian Vaughn; Jazmin Ghent; Pieces of a Dream; Blake Aaron ; Lindsey Webster ; Rick Braun ; Vincent Ingala ; Jeff Lorber ; Everette Harp ; Paul Jackson Jr; Marcus Miller; Keyla Richardson; Nicholas Cole ; Jeff Bradshaw ; Brian Simpson ; Richard Elliot ; Adam Hawley ; Boney James

METHOD

Where the numbers come from, and what they exclude

Lineups were rebuilt from the festival’s own show-day schedule pages captured by the Internet Archive (2021, 2023, 2024, 2025), the live site (2026), JamBase festival pages (2019, 2022), WCLK announcements (2018), and content blobs behind the Wix captures for 2016. Two independent sources agree exactly on 2018. Prices come from dated captures of the festival’s own ticket page, one per year. Corporate records are from the Florida Division of Corporations; nonprofit status from the IRS business master file.

One appearance is one artist on one edition’s bill. Package billings are opened into the individuals named in them — “Peter White & Euge Groove” is two, and the site names all three members of Jazz Funk Soul itself. Standing groups such as Four80East and The Braxton Brothers count as one. Hosts and DJs who do not play a set are excluded. **2017 is excluded entirely**: the only surviving source is a February on-sale story whose wording — “artists *like*” — is explicitly not a closed list, and six acts across an eight-hour show is light against 2016’s nine. Counting a partial edition would depress the per-edition average and inflate the repeat rate. Every figure here is a floor.

READ NEXT

Pensacola has no gatekeeper and closes anyway. Bend has one buyer and does not. The two pages are the same experiment run from opposite ends.

THE CONTROL

Jazz at the Oxford

Fourteen seasons in a Bend hotel ballroom. Four desks supply 3.5%.

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THE NETWORK

The Gatekeepers

Four desks, and the people who sell and buy at the same time.

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BREVARD COUNTY

BMG Concerts

Thirty-three years, one buyer, 28.7% — loyal to artists, not to rosters.

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

