

Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
Master of Fine Arts

Jazzberry's Corporate Identity

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May 23, 1992



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Acknowledgements

I would like to thank Prof. R. Roger Remington, Dr. Richard Zakia, and Asst.Prof. Nancy A. Ciolek for their time, expertise, and encouragement throughout my thesis experience. I also thank my father for his love and support which helped me to accomplish my goal.



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Introduction

The purpose of my thesis is to develop and visualize graphic design through corporate identity.

I chose corporate identity as my thesis topic because of my personal interest in this area of graphic design. I also wanted to work on an existing organization, which would allow me to adopt their historical and environmental backgrounds to create a suitable identity for them.

I believe corporate identity fulfills a much greater need than that of giving companies newer, more distinctive images. Corporate Identity deeply influences in the spirit of this age. The need for corporate identity is not only shaped by factors arising within companies because of their size and growth, but also from the task of responding externally to society.

After I discussed my thesis topic with Prof. R. Roger Remington, he suggested two theories that I could apply to my project. They were Semiotics (Sign theory) and Visual Rhetoric.

I intended to create an identity system based on these theories. Jazzberry's was the organization which I chose to be the client for my thesis project. In September, I visited Jazzberry's and interviewed the owner, Ms. Susan Plunkett. She explained to me about her philosophy of life and her business strategies, goals, and responsibilities. These helped me to understand more about Jazzberry's. Listening to jazz music at home motivated me to work even harder for my thesis.



Project Development

Proposal

Setting

Jazzberry's, Rochester's favorite eatery and nightclub, is located downtown at 50 East Ave. The club serves a variety of music including the live concerts to all age groups.

Documentation of Need / Situation Analysis

- Understand the client's situation and develop its image.

How the identity system could influence the client and society.

- Organize all concepts and apply to the project.

- The identity system has to be very unique, original, and suit Jazzberry's image.

How Jazzberry's will respond to the changes that are occurring in society.

To establish a more positive Jazzberry's identity and personality as a consistent corporate structure.

To provide visual evidence for employees that Jazzberry's is both "here to stay" and also progressive.

To promote Jazzberry's image for the development of public relations and the projection of its aims.

The basic over-riding reason for the corporate identity program is to acquire through basic individualistic characteristics, a strong individual identity.

Project Development

Proposal (cont.)

Goals

- Be applicable to Jazzberry's.
- Be designed in a visually exciting and interesting manner.
- Be clear, simple, and functional.

Processes and Strategies

- Gather all information about Jazzberry's and interpret from graphic designer's point of view.
- Observe the value of Jazzberry's.
(the context of its environment)
Research jazz and related subject matters.
Define Jazzberry's character.
A review of every aspect of the company's graphics will reveal any inconsistencies and uncover the visual style already in use by the company as a whole.
- One by one, all publications should be redesigned to present a strong and consistent look.
During the design process, consideration should be given to the audiences (customers, employees, local public, suppliers, possible investors).

Project Development

Time Line

September	<u>22</u>	Proposal goal due to Prof. Bornarth
	<u>26</u>	Research begins
	<u>30</u>	Visit Jazzberry's
October	<u>10</u>	Proposal draft due to Prof. R. Remington
November	<u>1</u>	Final proposal due to Prof. R. Remington
	<u>8</u>	Organize documents & research materials
December	<u>5</u>	Project begins
	<u>21</u>	Winter Break
January	<u>8</u>	Representational Matrix
	<u>15</u>	First Thesis Committee Meeting
February	<u>24</u>	Spring Break
	<u>26</u>	Second Thesis Committee Meeting
		Final identity selection
March	<u>10</u>	Meeting with Prof. Remington & Dr. Zakia
	<u>13</u>	Meeting with Prof. Ciolek
	<u>23</u>	Third Thesis Committee Meeting Application approved
April	<u>28</u>	Written thesis draft due to Prof. Remington
May	<u>19</u>	Fourth Thesis Committee Meeting
	<u>23</u>	Commencement

Project Development

Marketing / Communications Analysis

This is based on the interview with Jazzberry's owner, Ms. Susan Plunkett and those who have experienced Jazzberry's. The Marketing / Communications Analysis became a very useful source for the Representational Matrix and also for the design process. (see Appendix B)

Visual Rhetoric

Visual Rhetoric describes the effective, persuasive use of speech. It is a language structure which is concerned with the functional organization of verbal discourse and/or message. Rhetoric is generally defined as the art of persuasion, or the study of the means of persuasion.

According to Aristotle, "discovering all the available means of persuasion in any given situation", and he also added that all people have a share in rhetoric because they all attempt to persuade one another in various ideas and beliefs.

As I studied Visual Rhetoric, I realized that there are two basic types of rhetorical figures. According to my research, a figure can operate through the shape of the sign or through its meaning. The shape represents its Syntax and the meaning represents its Semantics.

The aim of rhetoric is to determine the attitude of other people and to influence their action.

Project Development

Rhetorical Operations

These are a set of procedures from the "Rhetorical Handbook 1" that can be performed on any given structure and exploration tools that can assist designers in the creative process.

- Standard XYZ
- Adiecto (Addition) XYZ(+K)
- Detractio (Subtraction) XY(-Z)
- Transmutio (Inversion) XZY
- Immutatio (Substitution) XYZ'
- Synechdoche : uses a part of an object to represent the whole, as in outline characters, which look like "empty" letters.
- Metonymy: represents one term with another which is close to it in time, space, or causation.
- Antithesis: contrasts two opposing objects or ideas.
- Ellipses: deliberately omits elements from a statement.
- Alliteration: repeats the initial parts of elements in a sequence.
- Polypoton: involves the repetition of elements from the same root.
- Parallelism: involves a similarity of structure in a series of related elements.

Project Development

Rhetorical Operations (cont.)

- Apposition: a qualifying term inserted into a larger statement.
- Parenthesis: inserts an element which is independent of the grammar of the whole statement.

Project Development

Jazzberry's Application Design Process

After I researched and studied Visual Rhetoric, Prof. R. Remington suggested a parameter for the identity and application of the visual design process.

I gathered all the research materials, then organized and categorized them into a chart form for Jazzberry's Application Design Process. (see Appendix D)

Project Development

Identity Design

The current Jazzberry's identity element, as shown (Appendix A), needed visual excitement, vitality, and a more contemporary image. Jazzberry's needed a more professional and visually appropriate look, which would enhance their professional image.

During the identity design process, I kept the key words (music, experience, emotion, people taken from the Marketing/Communication Analysis) in mind.

Those key words helped to define the ideas, and the images that needed to be projected.

The first step was developing the identification marks based on 'The Six Types of Identification Marks', which was given by Prof. R. Remington (see Appendix E).

After weeks of ideation and sketching, Prof. R. Remington selected the six identification marks. And later they were applied to the Rhetorical operations.

These six identification marks, (see Appendix F), present the possibilities in the designing process.

I chose Avant Garde for the typeface because it represents the characteristics that relate to Jazzberry's image. The Avant Garde type provides clean, simple, smooth, timeless, and friendly images.

The second step was applying the Rhetorical operations to the six identification marks.

(see Appendix G)

Project Development

Identity Design (cont.)

I started to apply one operation for each identity and later, I experimented by combining two or more operations to make them more exciting and interesting. During this process, I became very fascinated by the Rhetorical operations, and overwhelmed by the possibilities it promoted. At one point, I thought I could do this forever. When I thought I had done enough sketches, I asked my thesis committee members to evaluate the identity sketches. They selected two identification marks. For the next two weeks, I tested which identity would be more appropriate for Jazzberry's. When I considered which one had stronger pragmatic points, I selected one, as shown (Appendix H) because it contained more simplicity, timelessness, legibility, and adaptability.

Project Development

Jazzberry's Graphic Structures

This defines the position of logo, text, and the basic colors for Jazzberry's. Every application should be produced according to this structure. Therefore, all applications can carry out similar images to represent Jazzberry's consistently. (see Appendix I) .

Application Design

Letterhead Set

Having completed the identification mark I scanned the image into the computer. I worked on a Apple Macintosh IIfx and used the program Aldus Freehand Version 2.02. I took the typeface and colors from the Jazzberry's Graphic Structures and applied them to the design process. I decided to use a standard size for the letterhead set due to financial and production reasons. Since the identity was long, it was placed on the lower right side of the page. For the necessary information (address, telephone number, and name) part, I experimented with different sizes, weights, and positions of type. After the size and weight of text were solved, I decided to repeat the shape of the identity. The identity formed a rectangular shape thereby allowing information to be placed within that area. By angling the information box and placing it right above the identity, it created a great accent to the entire page. The envelope and business card were designed based on the letterhead format. The best solution for the envelope and business card seemed to reside in reducing the size of the logo and information until they looked appropriate for the physical format. The final sketch for the letterhead set represented the image which I aimed towards for Jazzberry's identity.

Application Design

Poster

The poster was to promote the Spring Jazz Concert. First I gathered information about the concert and typeset it into the computer. Then I utilized the proportional and constructional grids to create a foundation grid system for the poster's layout. The size of the poster was nineteen by twenty inches. I preferred to use this size, so Jazzberry's could reproduce this poster into a two page magazine spread.

The second step was to determine the order of information. Since it was a concert promotion, I thought the portraits of the performers would attract the audience more than the copro. By using the close-up pictures of famous performers in high contrast black and white photostat, the portraits were projected as I wanted them to be. And the copy information was designed in order of its importance.

The third step was applying colors. The color scheme caused me a great deal of frustration. I needed colors to represent the Spring Jazz. I was aiming for colors that were playful, bright, unique, and jazzy. After doing many marker renderings, I selected the right colors, which would enhance the poster's visual excitement.

Project Development

Application Design

Order Form

After the letterhead set and poster design were approved by the thesis committee members, I thought it would be a good idea to include some graphic elements into the order form. The performers' portraits, graphic elements from the poster, and the letterhead set were echoed in the order form. I wanted to carry a similar image throughout each application, but with different moods within them. Because of the amount of mail received in mail boxes, I wanted this order form to appear unique from other clubs. I selected to use the contrasting colors on a premium white textured stock. I preferred a very simple format for the purpose of self-mailing.

Project Development

Production

The production stage provided me further opportunities for refinements. I enlarged most images and text for easier refinement. Then I reproduced the images by using a photostat machine for the final presentation. The poster was the most challenging among the applications. One of my most important concerns was the reproduction quality of the photographs. I tested different time exposures to get just the right quality. Then I retouched them with a technical pen and knocked out the backgrounds. For the colored text, I decided to use Chromatec. I figured the Chromatec material has a cleaner and more finished look compared to an INT. For the large blocks of colors, I chose to use Pantone film, which was compatible to my original color scheme. After I produced everything for the thesis exhibition, I purchased matt boards to frame them. I selected a cold gray color for matting, so it would not compete with the work.

Conclusion

My objective for this thesis was to create an identity that was both appropriate and effective for the image of Jazzberry's. Every stage of the process was extremely important and enlightening to me. The most significant process was applying the theory of visual rhetoric as a tool throughout the identity's development.

It is my feeling that the identity and applications represent Jazzberry's appropriately. When I viewed the entire thesis project, I felt a true sense of accomplishment.

This thesis experience provided me with an opportunity to utilize all the knowledge and skill I learned during my two years at RIT.

Endnotes

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Appendices

- A: Current Jazzberry's Identity & Ad.
- B: Marketing / Communication Analysis
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Appendix: A

Current Jazzberry's Identity and Ad.



JAZZBERRY'S

Call our Music Line 262-2130

WHERE THE FOOD

NEW DINNER MENU
ALL ENTREES UNDER \$10
Sun & Tu-Th 6-9; Fri, Sat. 6-10

Have you ever tried our
Sunday Brunch
10-2

LUNCHES
Mon-Fri 11-3

PICK UP YOUR
SPECIAL STUDENT
DISCOUNT PACKS



IS AS GOOD AS THE MUSIC

**DIZZY
GILLESPIE**
OCT 1 & 2
7 & 10

**OCT 5
RARE AIR**
10:30 PM

**OCT 6
HERB ELLIS**
9 PM

**OCT 7
PRESTON
REED**

**OCT 8
HUNTER
DAVIS**

**OCT 9
LEON
RUSSELL**

**OCT 13
TOMMY
TEDESCO**

**OCT 14
MARLENE
VERPLANK**

Appendix: B

Marketing / Communication Analysis



Marketing / Communications Analysis

1. List the words that describe the nature or function of the organization.

Music
Food
- People
- Emotion
Experience,
-To serve
To gather
- To feel
To dance
To relax

2. From the words listed above, extract the most important terms and place them below in priority.

Music
Experience
Emotion
People

3. What difference does it make that your organization exists?

- Gather people and let them enjoy their favorite music or experience new kinds of music.

4. What is the mission of your organization?

Bring people in to make business and to try different ways of pleasing the audience

5. List the words that might characterize the personality of your organization in 10 years.

- High tech, Streamline, Healthconscious, Sophistication, Modernizes music



Marketing / Communications Analysis (cont.)

6. List the key audiences

College students

- Jazz lovers

Businesspeople

7. In terms of your personal point of view, how do you feel that your audience should perceive your organization?

Relax and enjoy themselves

- Meet people

Listen to music

Experience Jazzberry's

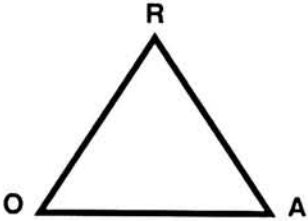


Appendix: C

Representational Matrix



Representational Matrix

		Music	Emotion	People
		Signified		
Signifiers	Iconic (Looks Like)	Piano Trumpet Saxophone Guitar Singer	Laugh Smile Shout Fear	Man / Woman Boy / Girl Baby White / Black
	Indexic (Points To)	Conductor Sound of song Audio memory	Smile Tears Open pupils	Crying sound Laughter Talking Foot prints Empty chair Half burned candle
	Symbolic (Convention)	Musical notes Lyric	Symbols of smiling, sad faces	Symbols of people e.g. sign of restroom Short / Tall Fat / Slim

This was based on the Marketing / Communications Analysis.

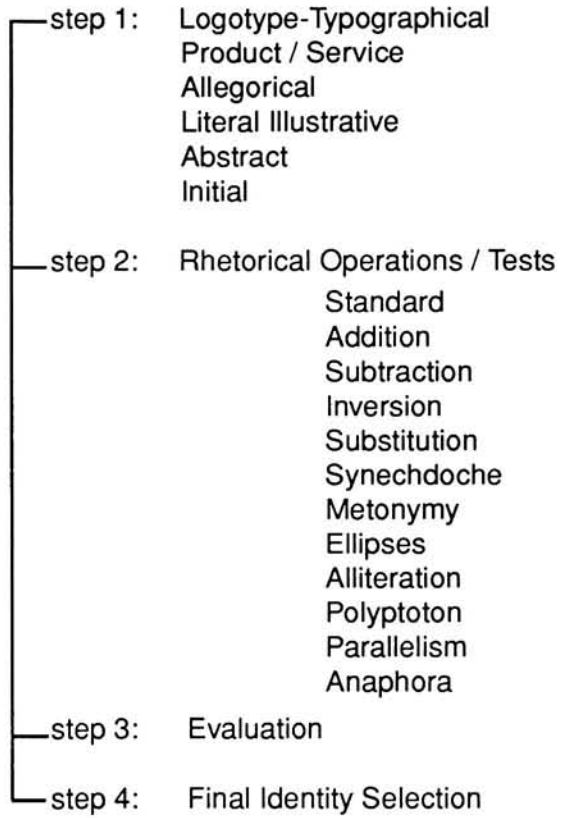
Appendix: D

Jazzberry's Application Design Process



Jazzberry's Application Design Process

■ Identity Element



■ Application

Letterhead Set, Poster, Order Form, etc.



Appendix: E

The Six Types of Identification Marks



The Six Types of Identification Marks

Symbols / Logos

Identification marks (Symbols, Logos) are design devices that should ideally be developed relative to a number of criteria which can be listed as follows:

- Legibility
- Impact
- Appropriateness
- Adaptability
- Simplicity
- Distinction
- Timelessness

The main function of a Symbol or Logo is identification. It must communicate. It must be distinct, and functional at sizes that might range from 1/4 in. to large enough to cover the area of the side of a truck or building.

Identification marks may be divided into as many as six types. Each type is important to consider when beginning to design a mark so as to better understand the design process and possibilities available.

The six types of identification marks are:

1. Logotype -A typographical symbol; the name of the company is used as the symbol. Example, Coca Cola, Pirelli, Eaton, Xerox, etc.
2. Product or Service -A symbol based literally on the product or service produced. Example, light bulb for G.E.



The Six Types of Identification Marks

Symbols / Logos (cont.)

3. Allegorical -A symbol based on an image that may be indirectly related to the company. Example, "The Rock of Gibraltar" for Prudential Insurance. A bird image for an airline company or a butterfly image for a boutique, or a griffin for a bank, etc.
4. Literal Illustrative -A symbol derived from the name of the company. Example, Shell Oil- a shell; Greyhound Bus Lines- a greyhound dog, etc.
5. Abstract -A symbol in which an abstract design is used, which through use and exposure will identify the company. Example, Chase Manhattan Bank.
6. Initial -A typographic symbol derived from the initial, or initials of the company name. Example, IBM, for International Business Machines Corp.



Appendix: F

Selected Six Types of Identification Marks



JOZBOEY/S

LOGO TYPE



ALLEGORICAL



ABSTRACT



INITIAL



PRODUCT / SERVICE



LITERAL
ILLUSTRATIVE

Appendix: G

Sketches of Rhetorical Operations



ADDITION

Jazzboerys

SUBTRACTION ✓

Jazzboerys

PARENTHESES

Jazzboerys
Jazzboerys

ANSTROPHE

LETTRE SUIVANT
UN MOT DE LA MÊME

Jazzloernys

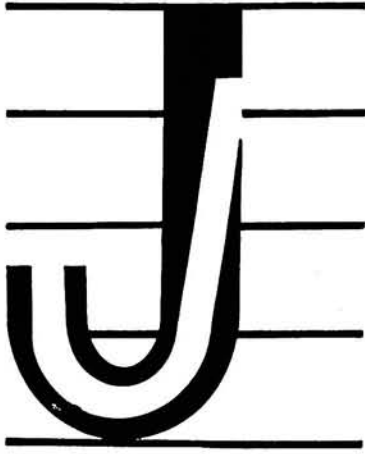
ALLITERATION

LETTRE DE MÊME
DANS DEUX MOTS

Jazzloernys

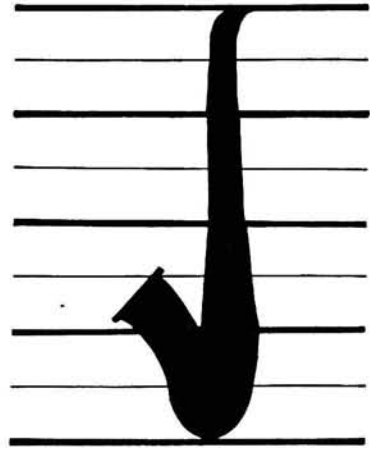
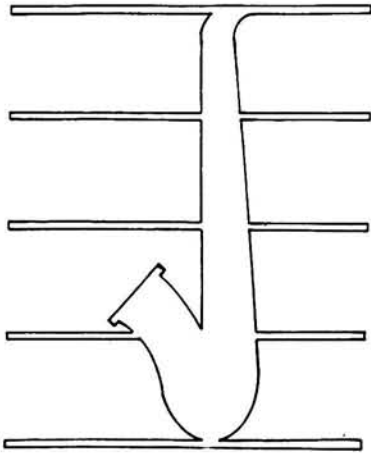
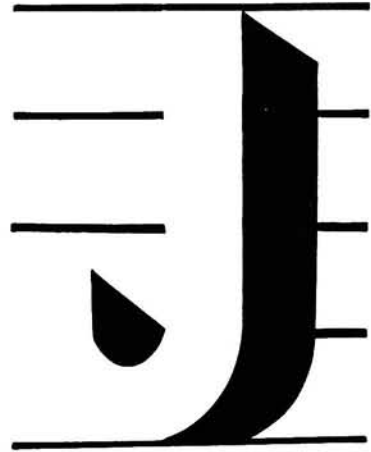
ANTITHESIS

CONTRAST & OPPOSING TEST



METONYMY

ONE THING WITH ANOTHER
SOMEWHAT DIFFERENT

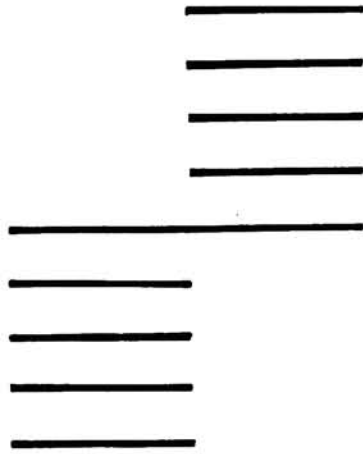


SYNECHDOCHE

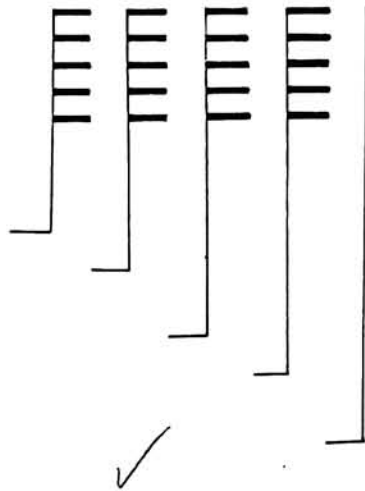
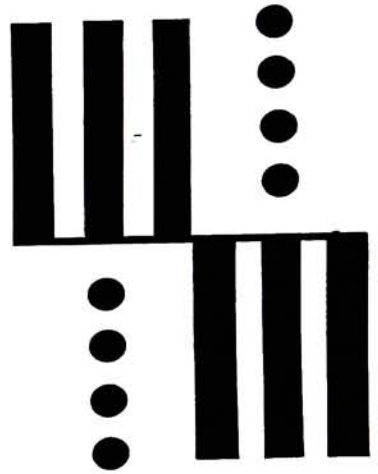
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ADDITION

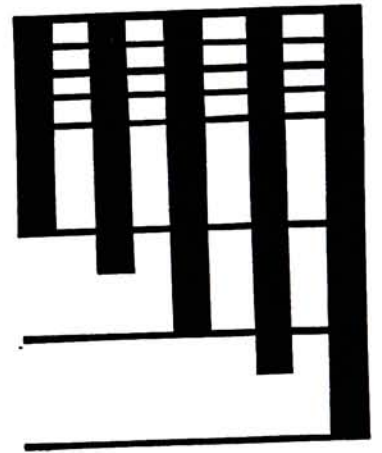
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SUBSTITUTION

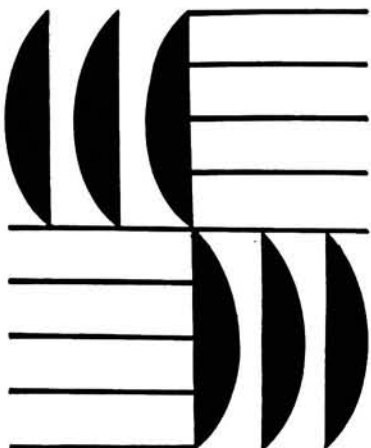


ELLIPSES
"DELIBERATELY OMITTED ELEMENTS"



ADDITION

SUBSTITUTION



ADDITION



ADDITION



SUBTRACTION

SUBTRACTION
+ ELLIPSES

Jazzboerys

SUBTRACTION
+ ELLIPSES

Jazzboerys

SUBTRACTION
& ANTIPIORA

jazzboerys

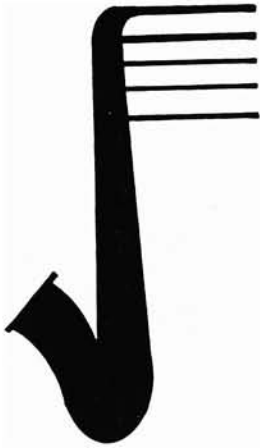
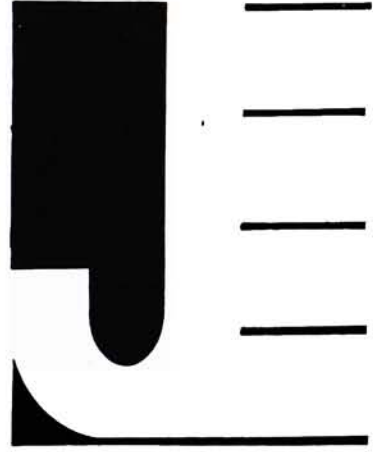
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+ PARANTHESIS

Jazzboerys

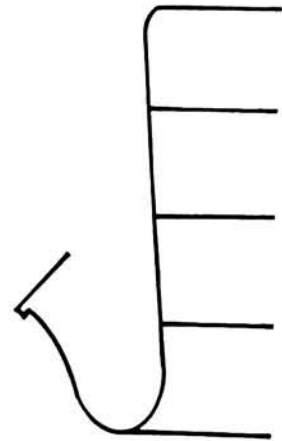
ANTITHESIS
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SUBTRACTION



SUBSTITUTION + SUBTRACTION

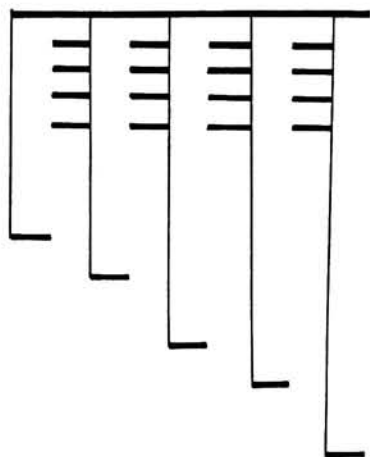


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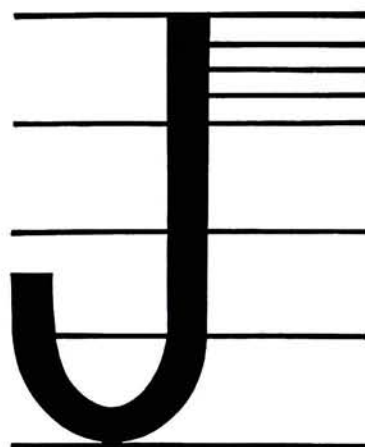
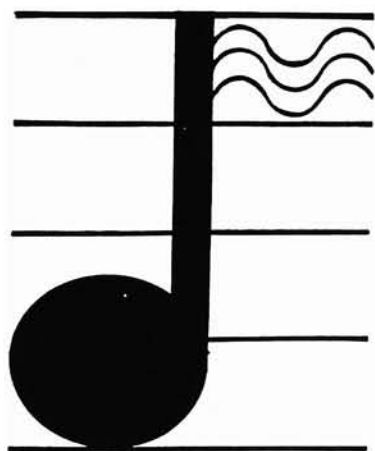
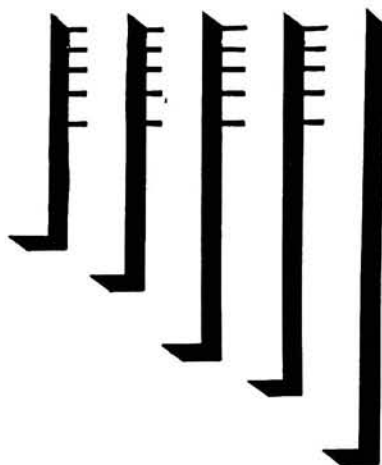


ELLIPSE + SUBTRACTION

ELLIPSES



METONYMY



SUBSTITUTION

SUBTRACTION
+ ADDITION

Jazzboerry's

SUBTRACTION
+ PARANTHESIS

Jazboerry's

SUBTRACTION
ADDITION

Jazzberry's

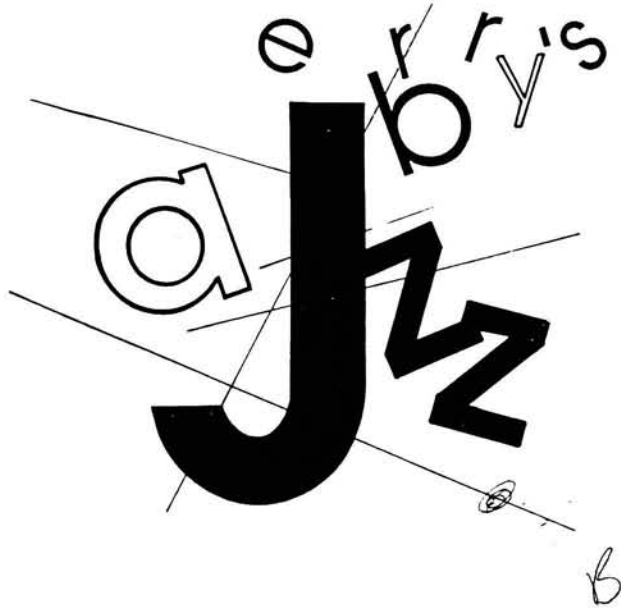
SUBTRACTION
SUBSTITUTION

Jazzberry's

SUBTRACTION
INVERSION
ADDITION
SUBSTITUTION
PARANTHESIS

Jazzberry's

SUBTRACTION
SUBSTITUTION
HYPERBOLE



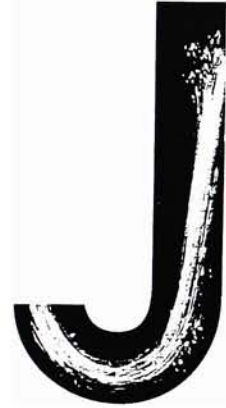
Jazzberry's

SUBTRACTION
SUBSTITUTION
PARALLELISM

ANTHESIS - SUBTRACTION
ADDITION



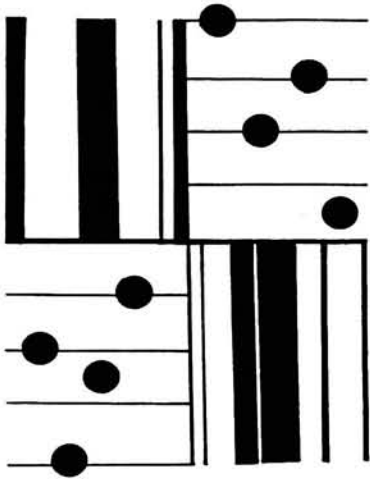
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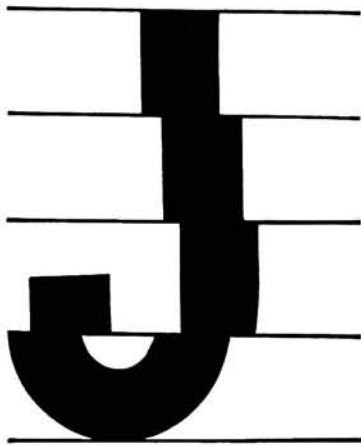
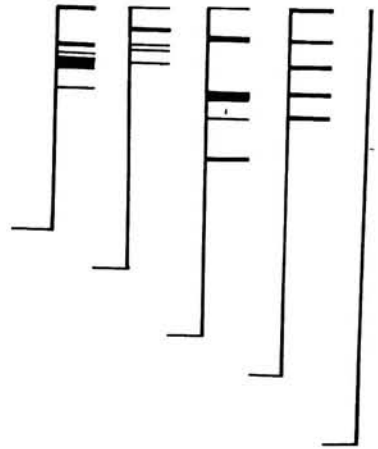
SUBTRACTION
HYPERBOLE
SUBSTITUTION



SUBSTITUTION, ADDITION



ELLIPSES, ADDITION





Jantoberry's

Jantoberry's

Jantoberry's

Appendix: H

Final Identity



Jazzberry's



Appendix: I

Jazzberry's Graphic Structures



Jazzberry's Graphic Structures

Identity

1. Black & White
2. Color

Jazzberry's

Type

Font: Avant Garde
Alignment: Left

e.g. 50 East Ave.
Rochester, NY
Tel. 262. 3660

Format

Utilize Proportional / Constructional Grid

Color

PMS 124



PMS 144



PMS 157



PMS 246



Appendix: J

Initial Sketches



the man
the man
the man
the man

Jazzberry's

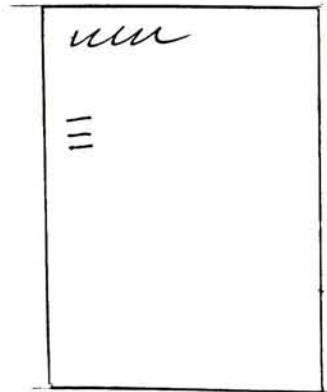
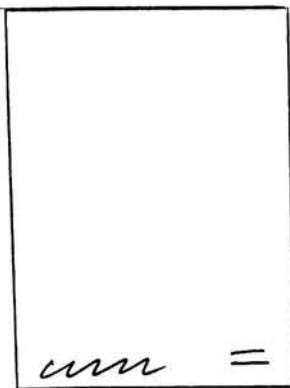
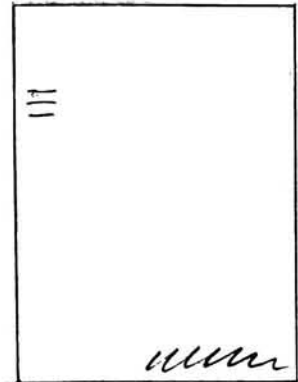
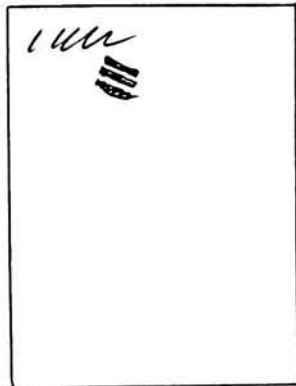
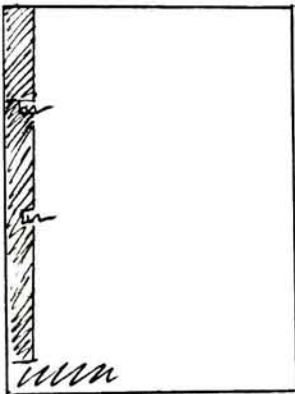
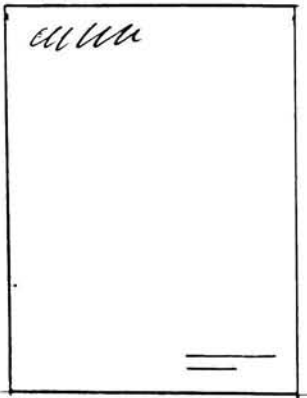
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Jazzberry's

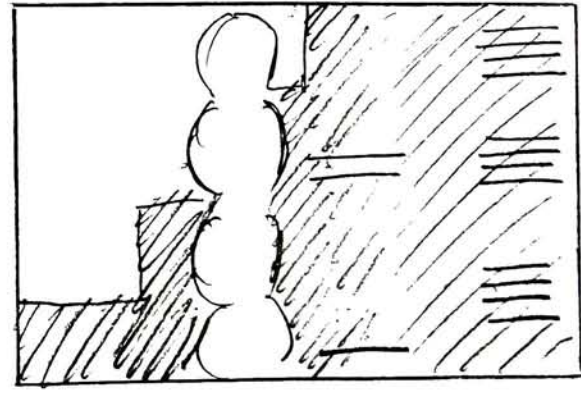
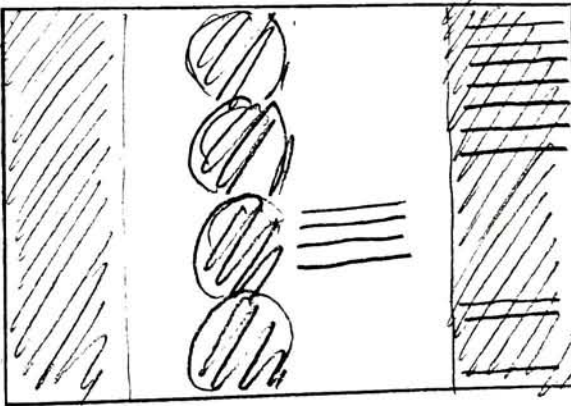
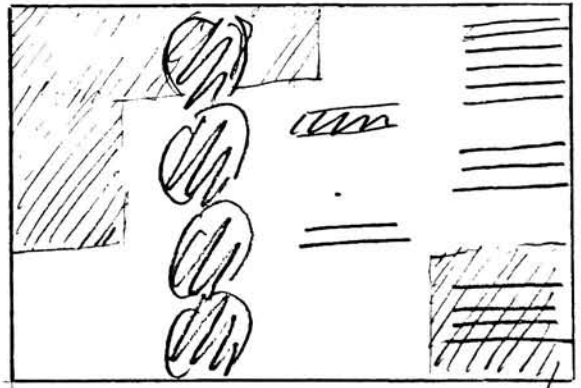
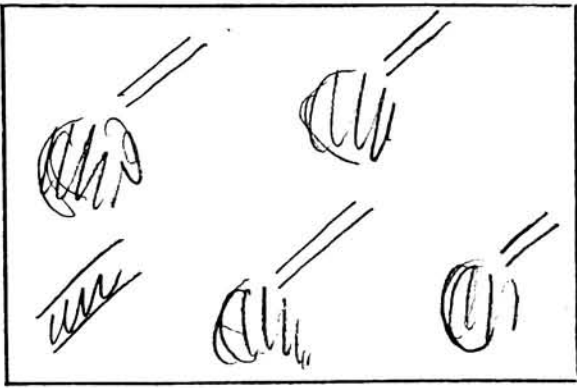
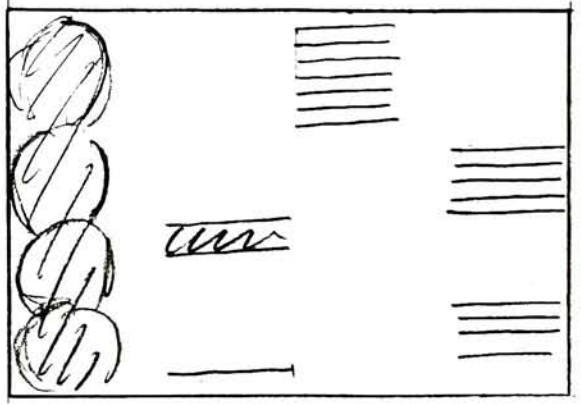
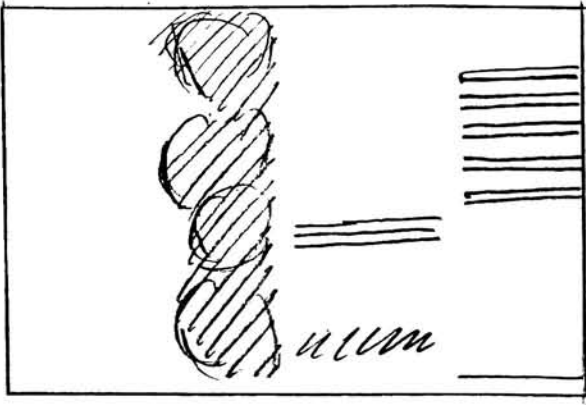
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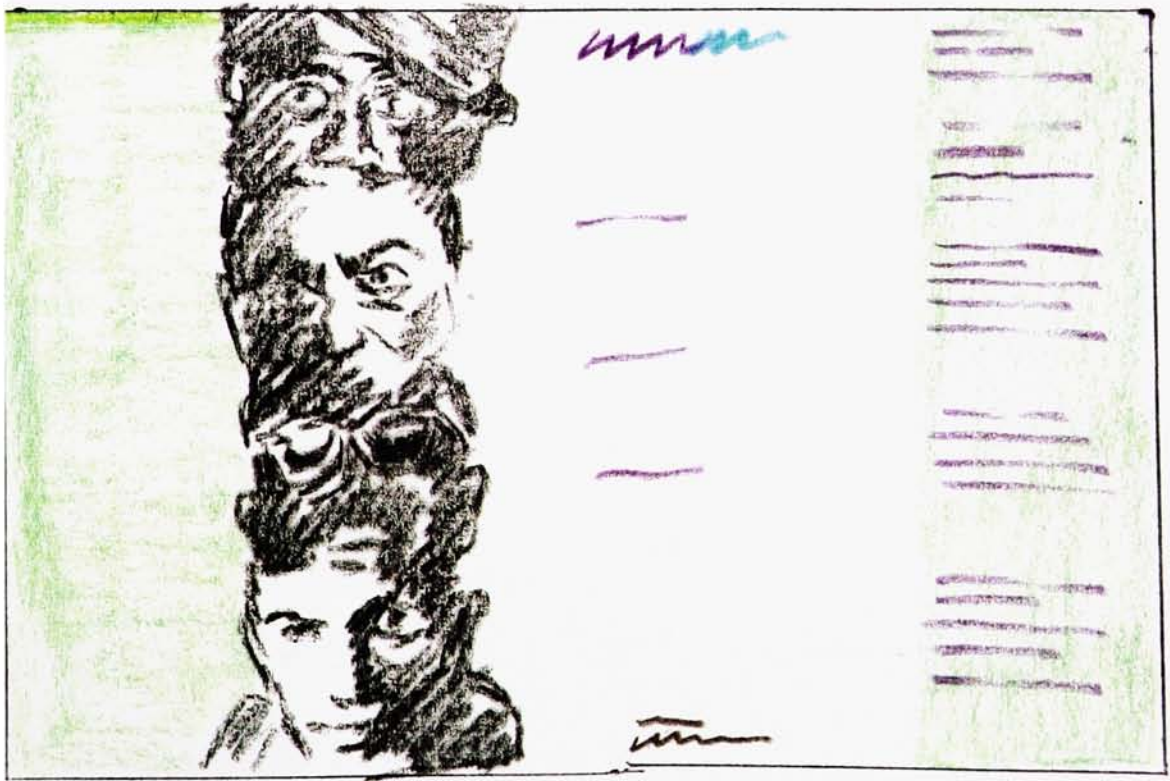
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THUMBNAILS



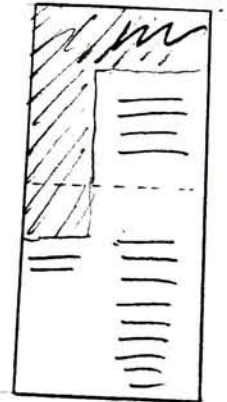
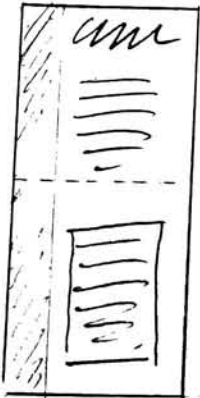
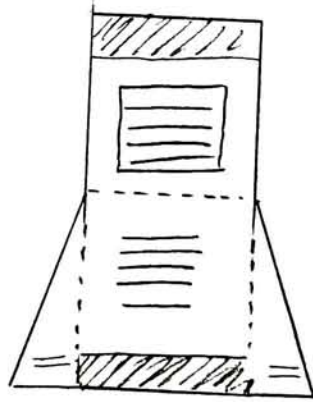
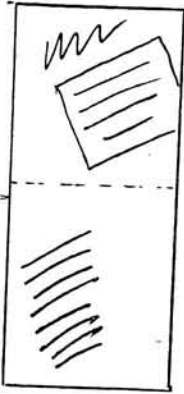
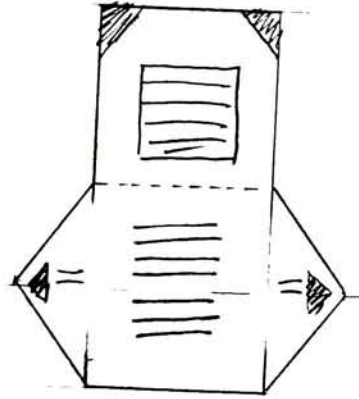
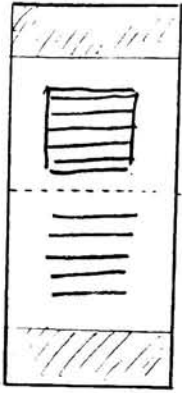
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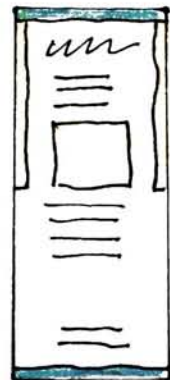
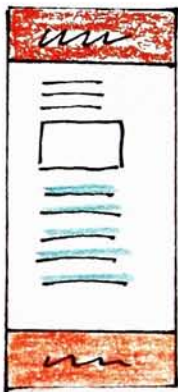
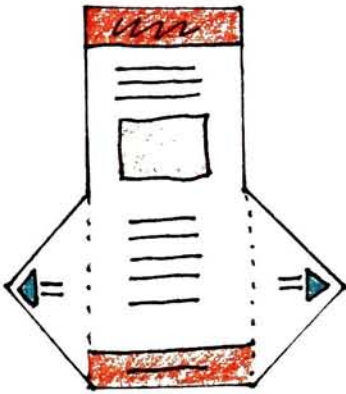
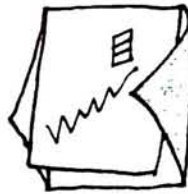
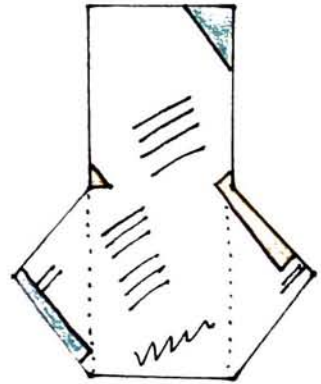
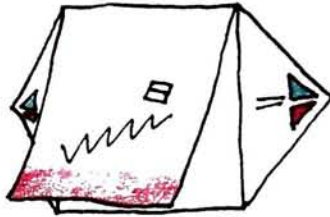
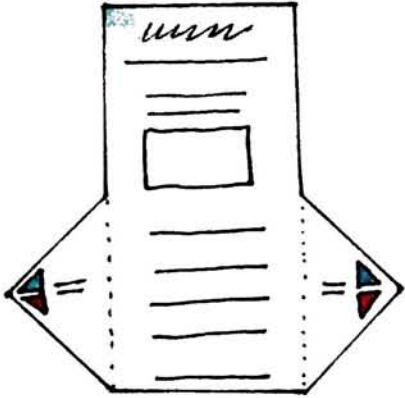






THUMBNAILS





1. Johnny Griffin

April 3, 1992 9:00pm \$25

2. Betty Carter

April 4, 1992 8:00pm \$15

3. Dizzy Gillespie with Gap Mangione Quintet

April 10, 1992 9:00pm \$15

4. Randy Weston African Rhythms Orchestra

April 11, 1992 8:00pm \$25

5. Dewey's Circle: Dewey Redman and Friends

April 18, 1992 8:00pm \$25

6. Harry Connick Jr.

April 19, 1992 8:00pm \$25

For additional
information,
call Ms. Susan Plunkert
at 716. 262. 3660

Reservation
before March 11, 1992
seating limited.



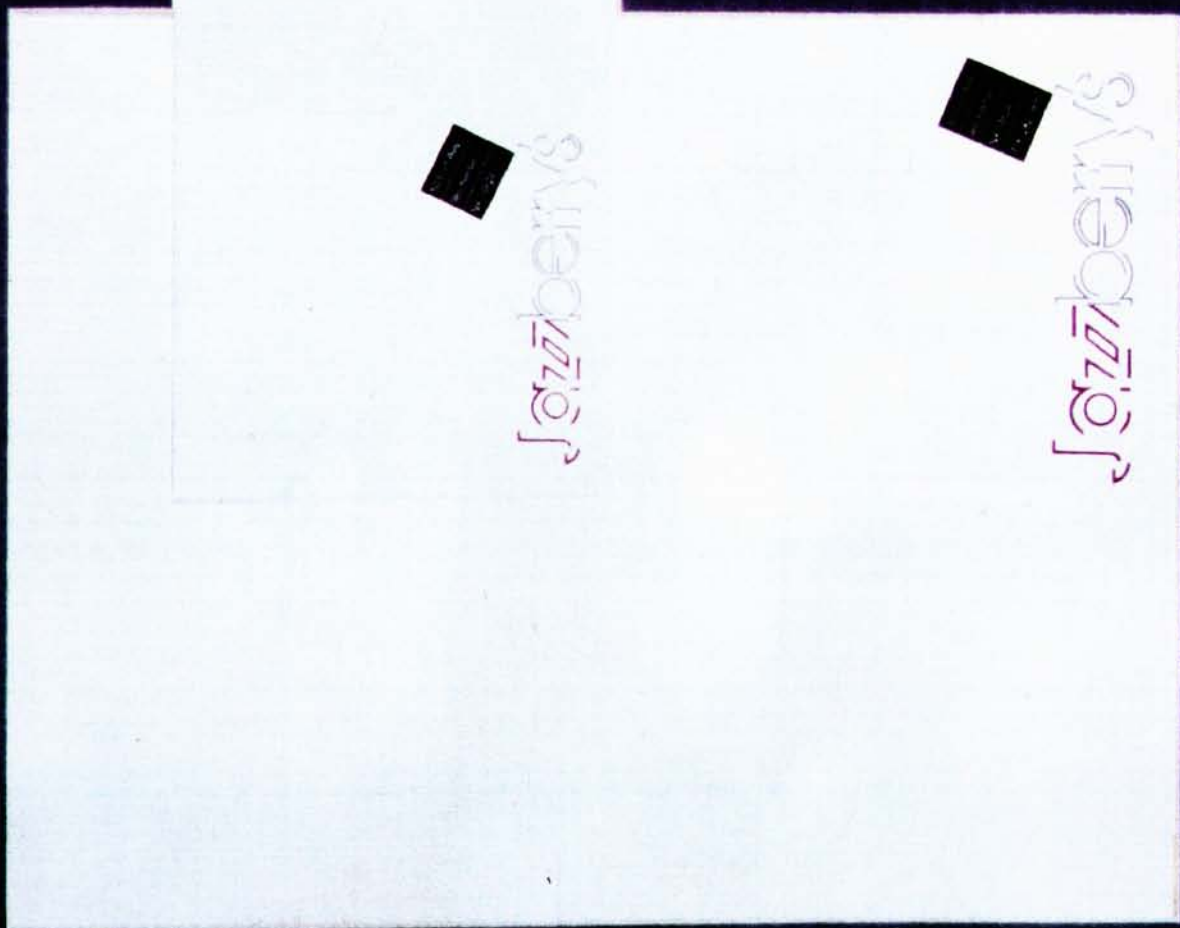
JOZZHOEITY'S

Appendix: K

Slides









Jazzberry's CREATIFEST

Name _____

Address _____

City _____

State and zip code _____

Telephone _____

Artist	Number of Shows	Price	Notes
1. Louis Armstrong			
2. Woody Herman			
3. Dizzy Gillespie			
4. Sandy Weston			
5. Dewey's Circle			
6. Harry Connick Jr.			
Grand Total		\$	

Please make checks payable to the organizers.

1. Louis Armstrong

March 27, 1992 9:30pm \$25

2. Woody Herman

April 1, 1992 9:00pm \$15

3. Dizzy Gillespie with Gato Barbieri Quintet

April 10, 1992 9:00pm \$15

4. Sandy Weston African Rhythms Orchestra

April 11, 1992 8:00pm \$25

5. Dewey's Circle: Dewey Redman and Friends

April 18, 1992 8:00pm \$25

6. Harry Connick Jr.

April 19, 1992 8:00pm \$25

For additional information, call Mr. Barry Russell at 714. 862. 3661

Reservations before March 11, 1992 getting tickets



The
Spring Schedule
of Jazz

March 27 to
April 28, 1992

Jazzberry's

Louis Armstrong

March 27, 1992 8:00pm \$25

Mo'Nique

March 28, 1992 9:00pm \$7
from 1000 to 10000 (Sponsored by the
Hollywood Bowl)

Woody Herman

April 1, 1992 8:00pm \$15

Johnny Griffin

April 1, 1992 9:00pm \$15

Billy Carter

April 8, 1992 8:00pm \$15

Dizzy Gillespie with Eric Mingos's Quintet

April 15, 1992 8:00pm \$25

Earl Warren Alston Bryson Orchestra

April 15, 1992 8:00pm \$25

Tommy's Combo: Benny Redmon and Friends

April 15, 1992 8:00pm \$25

Benny Carroll Jr.

April 15, 1992 8:00pm \$25

Hardbop Steps and Microscopic Cosmos

April 22, 1992 8:00pm \$7

Jack Chiles & The Blue Express

April 27, 1992 8:00pm \$15

Shows on sale now at Jazzberry's, 55 East Avenue, Rochester, NY 14604
116-262-3663 or Call our Public Line 116-300-1180