



Onondaga County Legislature

HASSINA K. ADAMS
Clerk

NICOLE WATTS
Chairwoman

SPENCER BERG
Deputy Clerk

COUNTY FACILITIES COMMITTEE MINUTES – May 19, 2026 CHAD RYAN, CHAIR

MEMBERS PRESENT: Mr. Ryan, Mr. Bush, Mr. Thompson, Leader Hernandez

MEMBERS ABSENT: Mr. McCarron

ALSO PRESENT: Chairwoman Watts, Ms. Block; also see attached sheet

Chair Ryan called the meeting to order at 2:46 p.m. on May 19, 2026. The previous meeting's minutes were approved.

1. CNY ARTS:

- a. **INFORMATIONAL:** Overview of CNY Arts and Discussion of Film in Syracuse; Alexander Korman, Executive Director, CNY Arts; Pamela Murchison, Executive Director, The Syracuse Orchestra; Franklin Fry, Executive Director, The Redhouse; Mac Cushing, Member, IATSE Local 52; Eric Vinal, Vice President of Film, TV & Entertainment, Visit Syracuse; Danny Liedka, President & CEO, Visit Syracuse
- Legislator Thompson, noting his attendance at the Syracuse Prize the previous week and remarks by Eric Ennis of the mayor's office on the arts as equal to industry in economic development, asked each presenter to address three questions:
 - Provide a general overview of your organization – as if explaining it to someone who had never heard of it
 - Give a sense of operational budgeting – what does it cost to staff the organization, keep the lights on, and do what you do
 - Describe how the arts you shepherd contribute to the community and to Onondaga County – where do you see the return on the county's investment manifesting

Mr. Korman reads the attached statement which is On File With the Clerk (Attachment No. 1: CNY Arts Statement)

Questions/ Comments:

- Mr. Thompson: You touched on the idea of growth that Upstate has enjoyed relative to other areas. Driving back from Albany today, I'm curious about your impression of how Onondaga County stacks up next to its neighbors – Rochester, Buffalo, Albany. How are we doing? How could we be more competitive, or are we exceeding?
- Mr. Korman: There is a lot of conversation about attraction – attracting new jobs, new residents, new industries. I feel strongly that the conversation should in equal measure be about retention, and that is the role the arts play.

- It is one thing to make available new jobs and attractive salaries, but we have to ask what will those individuals and families do once they arrive, and what will incentivize them to plant roots. That all ties into quality of life, access to amenities, and civic cohesion.
- As for peers along the I-90 corridor, my understanding is that Syracuse GDP is growing faster than Rochester, Albany, and Buffalo. I don't think that is any accident.
- Of course it concerns the industrial developments we are experiencing, but we also have marquee artists, performances, and events.
- Our Marketing for Economic Development program emphasizes targeting out-of-county markets and audience demographics to drive visitors in and contribute to those downstream economic benefits.
- Mr. Ryan: You referenced the ARPA funds. What is the status of those funds in relation to the PRIME program?
- Mr. Korman: We have a \$6 million allocation for PRIME. Approximately \$5.3 million has been dispersed or obligated. There are a handful of other feature films coming down the pike this year;
 - I anticipate the full amount will be obligated and expended by the end of the calendar year.
- Ms. Hernandez: A lot of our community organizations say it's hard for them to tap into the Small Festival Fund. Can you tell us a little about the process?
- Mr. Korman: The Small Festival Fund is available for nonprofit incorporated entities with a festival operating budget of \$99,000 or less.
 - Some of the constituents you may be speaking to might be more suitable for the micro grant, which offers \$1,000 to unincorporated grassroots entities in the county who may not otherwise be eligible for our larger grant programs.

Presentation by Ms. Murchison (Attachment No. 2: Syracuse Orchestra)

- Ms. Murchison is completing her seventh season as Executive Director of the Syracuse Orchestra
- The Syracuse Orchestra's annual budget is approximately \$3.9 million; its mission is to provide the transformative power of music to enrich, educate, and engage the entire community
- The orchestra employs 48 full-time musicians, five part-time musicians, four conductors, and an administrative staff of 12; most musicians and employees are not originally from Syracuse, meaning the county's support helps recruit and retain residents; some musicians have been with the orchestra for over 50 years
- The orchestra is a cooperative venture – one of only two in the country where full-time contracted tenured members make up the governing group: several serve on the board of directors, vote on the board slate, sit on the finance committee, and are more than half-represented on the music director search committee
- 2025 season highlights: over 25,000 tickets sold to 49 concerts; over 3,000 free tickets provided to children; over 2,000 first-time attendees; summer concerts also serve Oneida, Cayuga, and Oswego counties, reaching an additional 20,000–30,000 people through free outdoor concerts
- Community engagement programs:
 - Healing Harmonies: places live music in healthcare settings, nursing care facilities, and veterans centers; during COVID, livestreamed into Golisano Children's Hospital; live music is proven to deepen respiration, slow respiration, slow heart rates, and lower blood pressure, benefiting patients, family caregivers, and clinical staff
 - Youth Orchestra: rehearses at Onondaga Community College each Sunday; three concerts per year for approximately 150 students across the Central New York region
 - Robust educational programs for school-aged students countywide; adult education programs; music director candidates presented at the Inspire Innovation Hub and Oasis to serve adult learners and combat social isolation

- Venues include: home base at the Oncenter Crouse Hinds Theater; St. Paul’s Episcopal Church; Inspiration Hall (formerly St. Peter’s Church on Gene Street); Redhouse; the Atrium; Landmark Theater
- On Thursday, May 14, the orchestra performed side by side with ninth graders at the McKinley Lincoln Auditorium – the first concert there in over 50 years; the STEAM School’s instrumental music instructor organized the event; an alumni chorus performed; a full-circle demonstration of the arts connecting past, present, and future
- Fiscal performance: tracking approximately a quarter million dollars ahead of budget for the current fiscal year; subscription revenue at 122% of goal
- The county’s investment has been leveraged into additional government funding: \$100,000 grant from Empire State Development (second of that size) and a \$20,000 NEA grant
- Upcoming: new music director to be announced in mid-summer; an employment agreement is being finalized
- Affordable access programs: tickets starting at \$15; a community gift-back program provides access to those for whom cost or transportation is a barrier; shuttles run from Liverpool, Camillus, and DeWitt to Crouse Hinds Theater concerts
- Donor retention is strong; 25% of first-time buyers returned for a second concert within 18 months, compared to 18% a year ago
- Two recent performances of Star Wars: A New Hope (1977) with live orchestra drew 3,000 attendees, 43% of whom were first-time buyers; the positive response is now driving programming decisions

Questions/ Comments:

- Mr. Thompson: You mentioned 122% of subscription goal. Is there an upward trend in attendance? Are you seeing it move in that direction?
- Ms. Murchison: During COVID we livestreamed everything and I think that helped with retention. It’s been a fight to come back since then, but we are seeing growth.
 - We offer different subscription models, including a mix-and-match package and a Netflix-style subscription for \$30 a month where a couple can attend any series events – essentially \$5 per ticket. We are seeing our demographic change and slow but steady progress.
 - The Star Wars concert had 43% first-time buyers out of 3,000 attendees. We know we have to answer that behavior with programming that gives them another experience like what they want.

Presentation by Mr. Fry (Attachment No. 3: Redhouse Notes, Attachment No. 4: Redhouse Presentation)

- Redhouse Arts Center has an annual budget of approximately \$3 million; CNY Arts contributes about 3% of that
- People tend to experience Redhouse through one lens – as a theater, a youth program provider, or an event venue – but Redhouse operates around four pillars:
 - Artistic: mainstage productions with 80% local talent on stage and behind the scenes, supplemented by out-of-town professionals so that local and national artists can learn from each other
 - Education: approximately 40 youth programs in Syracuse City Schools, Lyncourt, and other schools, plus in-house programs during April break and summer; the artistic director scouts youth programs to bring young performers to the main stage, and many start developing career paths from a young age
 - Community: Redhouse is conceived as a community center of, from, and for its community; the space was built from scratch to be fully accessible and embodies the mantra “you cannot be what you cannot see”; the last production of Pippin had 70% of the cast identify as intellectually,

- developmentally, or physically disabled, including three cast members in wheelchairs and three using walkers; the facility's dressing room showers are wheelchair accessible
- Facility: a 43,000 square foot state-of-the-art production facility at 201 South Salina Street, open for eight years; three theater spaces, in-house lighting/sound/video technology, full costume shop, full scenic shop, sound recording studio, and dressing rooms; recently awarded Accessibility Verified status through Wheel the World
- Collaborative relationship with Landmark Theater: Hamilton performers use Redhouse for rehearsal space; the Phil Collins tribute show rehearsed at Redhouse for five days before appearing at Landmark
- National Broadway tours now assemble at Redhouse; two simultaneous national tours of How the Grinch Stole Christmas were in-house last October – 110 visiting artists from around the country over the full month, including makeup designers, wig designers, cobblers, actors, and choreographers
- Economic impact of just that one rental: 1,200 hotel room nights (downtown and suburbs), 30 rental cars for three weeks, 6,000 meals, and a total economic impact of \$1.162 million including \$40,000 in local tax revenue, vetted by Visit Syracuse
- Students from the STEAM High School took a masterclass and Q&A with the touring artists during that residency
- The arts generate a hard ROI in tax dollars returning directly to the community; this is what the county's investment in arts and culture produces

Statement by Mr. Cushing, Documents on File with the Clerk (Attachment No. 5: IASTE Local 52 Film By the Numbers)

- IATSE (International Alliance of Theatrical Stage Employees) Local 52 is the largest local in the region: approximately 5,400 members across five states; 46 members in Onondaga County
- Local 52 members are studio mechanics – film, television, and video production; they are residents of the county and serve as a direct measure of ROI for the arts: when film and the arts thrive, so do they
- Film/television contract tier structure (based on production budget):
 - Tier Zero: budget \$3.3 million and below – entry-level hourly rate of \$20/hour
 - Tiers One, Two, Three: budgets up to \$16.5 million – hourly rates of \$28–\$42/hour
 - Majors: budgets above \$16.5 million – starting rate of \$57.98/hour for a third-position hire
- Union benefit thresholds: 600 hours vests a new member in the Motion Picture Industry healthcare plan; 400 hours/year maintains it for six months; 1,200 hours/year vests for a full year; 25,000 career hours triggers pension eligibility; Local 52 is one of the last unions with a pension
- A union card is not required to receive these benefit rates; the card provides free training and voting rights only
- Over the past five years under PRIME, Local 52 had a steady stream of union features approximately every four to five months; as of this meeting, it has been seven months without a union contract in Onondaga County
- A Tier Zero production is starting next month, but it will not generate sufficient hours for many members to maintain healthcare coverage
- While PRIME kept Onondaga County afloat during the 2023–2024 writers' and actors' strikes, Buffalo and Newburgh cratered; now the situation is reversed – Buffalo has already generated more production value in the first months of 2026 than it typically does in a full year; Albany and Newburgh are also growing; Onondaga County is the outlier going in the wrong direction
- IATSE Local 52 partnered with WCNY for the Entertainment Academy (2023–2025): five programs, each 14 weeks, covering 14 distinct job classifications; 76 graduates; 36 working at least part-time in film production as of November 2025; recruiting focused on women and people of color from underserved communities

- Five factors that make Onondaga County attractive to productions: (1) tax incentive; (2) infrastructure – vendors and sound stages; (3) labor force – locals vs. distant hiring; (4) a robust film office for seamless interaction with local government and permitting; and (5) cultural drawing power – making Syracuse a place people say “I get to work here” rather than “I have to work here”
- All five factors need attention; some do not require dollars but do require civic mindedness and coordination; without action, the industry risks significant brain drain that could take years to reverse

Questions/ Comments:

- Mr. Ryan: For the ARPA funds that are still in existence, why are they not being used for PRIME right now?
- Mr. Korman: They are available for application. We have had a couple of letters of inquiry from productions coming down the pike, but they have not yet entered pre-production or submitted a formal application.
 - At the beginning of the year we anticipated all funds would be obligated. A couple of productions have since pulled out. There is a small remaining amount available. It is imperative that those funds are spent so the crews can earn their labor hours and we can grow that garden.
- Ms. Hernandez: Can you remind us how much ARPA money remains?
- Mr. Korman: \$5.3 million has been obligated or spent of the total \$6 million, leaving approximately \$700,000. We stopped actively marketing the incentive at a certain point so as not to over-promise and under-deliver, and we accepted a number of letters of intent to ensure sufficient funds remained.
 - At least two of those features have since moved elsewhere – not necessarily reflecting a deficiency of the county, but perhaps creative or budgetary decisions.
- Mr. Cushing: With roughly \$700,000–\$800,000 left, and a maximum PRIME cap of \$300,000, the most competitive production that can fully take advantage of the incentive is a \$3–4 million budget – Tier Zero or Tier One, at \$20/hour.
 - We are missing out on the higher-budget productions that would bring Majors rates and crews of 300–400 workers. Beyond Local 52’s 46 members, there are approximately 240 other film professionals in the region not affiliated with IATSE Local 52
 - Including IATSE Local 9 (stagehands at the amphitheater, Landmark, and Oncenter), Local 892 (artists and painters), Local 600 (camera), SAG, Producers Guild, and Directors Guild – waiting for work.
- Mr. Thompson: Can you speak to the workforce development work done at WCNY – who participated, who benefited, and how have we grown the workforce so that we have people ready to go when a show comes to town?
- Mr. Cushing: IATSE Local 52 partnered with WCNY for the Entertainment Academy over 2023–2025: five programs, each 14 weeks, covering the 14 distinct job classifications Local 52 covers. We specifically recruited from underserved communities, with emphasis on women and people of color
 - Out of those five courses, we had 76 graduates, with 36 working at least part-time in film production as of November 2025 – the last time we had a union feature in town. The freelance model is challenging for new entrants trying to accumulate the 600 hours needed to vest in healthcare.
 - The program teaches participants that being freelance means being a small business owner, how to plan for lean times, maximize good times, and maintain a steady lifestyle. This situation we are in now is unique – I would not be here otherwise.
- Mr. Ryan: When you talk about the county being supportive of this industry, one option is dollars – with those ARPA funds still there, why are they not continuing to generate enough work hours to keep members’ insurance going?
- Ms. Smiley: Regarding ARPA funds – we report quarterly on all expenditures and there has been no criticism. Funds had to be obligated by end of 2024 and fully spent by end of 2026.

- There was also additional funding added to PRIME through room occupancy tax – the county added local occupancy tax funding to the program, I believe last year
- Each year we review based on room occupancy; additional funding for 2027 would be part of the 2027 budget process
- Mr. Thompson: When you say "pay back," the studio comes in, pays the upfront cost, submits, and then the state reimburses – is that right?
- Mr. Vinal: They can also borrow against the tax credit. Right now, with a three-to-five year reimbursement timeline, traditional lenders and investors don't want to touch it – that's why New York State launched the Production Plus program last year, aiming to pay back within a calendar year.
 - We haven't seen anyone get paid back yet under that program, but we're hopeful. Without the incentive, we have no production – it's just a matter of tightening up that timeline.
- Mr. Cushing: The reason the tax incentive matters so much is that for a lot of lower-budget productions it functions as a borrowing mechanism, not a later refund.
- Mr. Ryan: Is there a standard formula, a designated percentage of room occupancy, for the PRIME program?
- Ms. Smiley: No, there is not a standard formula for PRIME specifically
- Mr. Ryan: These funds originally came from the state?
- Mr. Korman: No – those are two different incentives. The URI funds came from the state and supported the CNY Film Fund, which was a contract between CNY Arts and New York State. The funds supporting PRIME are derived from federal COVID relief (ARPA) funds, held by the county.
- Mr. Ryan: And the governing formula for PRIME, that came from where?
- Mr. Korman: We designed it, using the program we contracted with the state on as a template for distribution models, incentive rates, and qualified expenses.
- Mr. Ryan: And has the federal government been sufficiently satisfied with the governance and return on those investments?
- Mr. Korman: I can't speak to federal government satisfaction, but our office has been contacted by the 14th floor on several occasions over the past few years to verify disbursement of funds and how they were spent. We have all expense documentation at our office.

Presentation by Mr. Vinal:

- Visit Syracuse's film division serves as a marketing agency for the industry and the community; there are 12 staff in the organization overall
- PRIME has been a massively helpful program; when it was developed, there was no above-the-line tax incentive in New York State (no incentive for actors, writers, directors, or producers), so PRIME helped fill that gap
- A significant contributing factor to the current slump: New York State's tax incentive reimbursement has typically taken three to five years; New Jersey pays back in six months; this delay makes traditional lenders and investors reluctant to touch New York productions
- New York State launched the Production Plus independent film program last year aiming to reimburse within a calendar year; results not yet seen, but the state has been a strong overall supporter of the industry
- Syracuse presents geographic challenges relative to peers: Buffalo has a direct flight from Los Angeles; Albany is within seven hours; getting productions to come to Syracuse requires creative outreach
- Nine productions are currently in active conversations with Visit Syracuse's film office – vetted, with financials reviewed – across the period from now through Q1 of next year; estimated combined budgets of approximately \$25–\$30 million; a new movie begins prep June 17th and scouting for a November/December/January production is already underway
- A union hockey movie (approximately \$9 million budget) is anticipated in September/October

- Non-union productions have continued; the gap is specifically in union-contracted work
- Pivot strategies being pursued:
 - Post-production and animation: Studio Central Post (Monte Young and team, approximately \$7–8 million invested in the facility) is attracting long-term post work – a Rolling Loud show from Atlanta has been editing there for over eight months
 - Animation is among the top-grossing film categories; there is opportunity to add animation curriculum at WCNY and the STEAM School
 - The Onondaga County Fairgrounds’ Center of Progress building (70,000 square feet) is being qualified as a production facility in cooperation with the fairgrounds and their team; if marketed successfully, this could reduce or eliminate the need for additional grant funding
 - Syracuse’s ability to move from urban to rural environments within minutes, and across four distinct seasons, is a marketable competitive advantage – particularly for Christmas/winter productions
 - American High (a studio with a current Netflix production in town) and other production companies demonstrate that attracting studios as repeat partners is a viable goal
- Television series production is the highest-value goal: a series means three to six months or more of sustained employment for local crews and post-production teams
- Regarding the Syracuse Soundstage: the building was sold; proceeds from the sale were directed to the aquarium project; Mr. Vinal indicated he was not significantly involved in decisions regarding the proceeds after the sale closed

Questions/ Comments:

- Mr. Ryan: So the Soundstage was state money that was put up to increase film production, it didn’t work very well, the building was sold, and the money was earmarked to incentivize films. Is that correct?
- Mr. Vinal: As far as the sale proceeds go, it’s a bit of a sore subject. My role was to market the industry, support the facility, and make sure productions had what they needed. After the sale documents were signed there wasn’t much further discussion.
- Mr. Ryan: When the proceeds became a pile of cash, were there conversations about what they could productively be used for – for film?
- Mr. Vinal: I wasn’t really part of those conversations after the closing.
- Mr. Ryan: Those funds are now gone – they went to the aquarium. I am personally annoyed. The \$5.7 million going into the PRIME program – which is already designed, already working, already has a return on investment – would have just put cash right into something that feeds families and continues to grow an economic engine.
 - Instead it went to a building funded entirely with cash. I have never seen a project funded like that. What is your outlook on the industry?
- Mr. Vinal: We are all a little concerned about where we go next. If these programs are not in place, it is about retooling – figuring out how to market to the right people, capitalizing on post-production, animation, and the Fairgrounds facility.
 - Investment on the west side in post-production, animation, and AI has been significant. We may not need a grant ever again if we can successfully market the 70,000 square foot Center of Progress building.
 - I am optimistic; we still have nine active conversations. Sometimes you have to grind it out, pound the pavement, and knock on doors.
- Mr. Ryan: In your role, have you reached out to the state and had conversations? Is there any appetite at the state level for finding funds?

- Mr. Vinal: I work with the governor’s film office regularly and have met with Assembly members and senators. Everybody seems to enjoy the industry because everyone consumes this product. I just do not know what the appetite is at the state level beyond the existing incentive.
- Mr. Ryan: If this body were to try to support the industry locally through the county, those funds would not be available until next year. In the meantime, when the insurance runs out and the jobs are gone, how quickly will this dry up, and would it be feasible to kick back up?
- Mr. Vinal: I think we’re still getting a lot of calls. We’re still getting a lot of attention. We are in prep on a new movie starting June 17th; tomorrow we’re scouting for a November/December/January show.
 - Of the nine movies we’re in conversations with, combined budgets are probably around \$25–\$30 million. Non-union productions have continued – it’s not that there is no work, just not union-contracted work. I am optimistic; sometimes you have to grind.
- Mr. Ryan: I have been asking the comptroller to locate minutes and records from the Soundstage board. He reached out to Nate Stevens about three weeks ago and has not heard anything. Do you have any minutes from the last few years?
- Mr. Vinal: I believe there were some; I would need to check. Yes, I would be willing to share whatever I have.
- Ms. Hernandez: You mentioned working families and the working class, and trying to bring more minorities into the film industry. There is so much great talent right within the city of Syracuse that we are missing out on – for two reasons: they don’t know about these opportunities, and we are talking about sunseting the very programs that could reach them.
 - I’m thinking of two gentlemen from the city of Syracuse – one has a show on Prime, one has a show on Tubi – and a young lady with a film called *Black Girls Don’t Get Love*.
 - This industry is a real path to bring constituents out of impoverishment, and they are doing it without putting up their own money and being very successful.
 - We need to do more to connect local talent to these opportunities before they are gone.
- Mr. Thompson: I want to make sure we get everyone in. For our first three presenters it was a story of growth and great engagement; now it sounds like we are on the precipice – Mac, you said we could lose a lot in one year and it might take five years to come back.
 - I don’t know if that is hyperbole or accurate. If these external dollars are going away through ARPA, through federal and state levels, what can we do to build up the film industry here, to keep the workforce we have developed and the well-paying union jobs in this industry?
 - What do we need to be thinking about that we are not?
- Mr. Vinal: It’s relationships. Who has those relationships and can go as a group? That is a compelling story and I think some legislators would find it appealing.
 - Perhaps you could help us brainstorm how to get in front of the right people at the state level together and talk about how a few dollars injected would turn the narrative in a positive direction.
- Mr. Fry: I would also add – the county level is the strongest and most reliable source right now. If you guys waver, a lot of us are going to teeter.
 - Our state funding, much like the film delays, takes three to six months to be reimbursed – meanwhile I have to find bank loans to cover. NYSCA cut 50% this year for our organization.
 - We can’t rely on the state; we certainly can’t rely on the federal.
 - We are relying on you. Thank you for what you have been doing the last couple of years. Do not go back, do not step back – reinvest and add more, because those other levels are drying up.
- Mr. Liedka: I see a little void in some outreach to potential people relocating here to work on what this area has to offer.

- We are going to put together something compelling about why it is good to live, work, and recreate here – to attract new talent coming with Micron and other industries, but also to give our own residents reasons to be cheerleaders for this county.
- Without the arts, we have nothing – people don't come here to stay in hotels, they come here to do something. It will take a while, but we are on it.
- Chairwoman Watts: I wanted to say thank you for what you do. The quality of life in Onondaga County is tremendously impacted by the presence of the arts – murals, performances – and it has made such a difference in the sense of self that Syracuse people have and the pride we have in our community.
 - As we work on housing and implementation plans, someone raised that the arts are a piece we need to identify there.
 - I would love for us to have more engagement with the arts community in those conversations, because we can't separate them.
- Ms. Block: How much staff do you have in the film division and how many are working to bring movies here?
- Mr. Vinal: Visit Syracuse has 12 staff in house. The whole staff ends up being involved at some level. There are also a number of other entities that support the film industry beyond our organization.
- Mr. Bush: We desperately miss the street puppets that Redhouse used to do.
- Mr. Fry: We get requests for them often. It requires people trained in how to operate them and therefore funding to train, hire, and staff. The puppetry legacy from our predecessor organization is still with Redhouse and is very much a part of what we continue to do.
- Mr. Bush: I want my colleagues to know that I represent the “Hollywood of the East” in the Village of Jordan because of the films that have taken place there.
 - It is amazing to see the work that goes on in a little village in the middle of the night – the people love it and bend over backwards to accommodate. They express their thanks.

A motion was made by Ms. Hernandez, seconded by Mr. Thompson, to adjourn the meeting; MOTION CARRIED UNANIMOUSLY.

Meeting adjourned at 4:13 p.m.



Respectfully submitted,

SPENCER BERG, Clerk
Onondaga County Legislature

ATTENDANCE

COMMITTEE: COUNTY FACILITIES
DATE: MAY 19, 2026

NAME (Please Print)	DEPT/AGENCY/ORGANIZATION
Eric Vonne	Visit Syracuse
Danny Liedka	Visit Syracuse
ALEX KORMAN	CNY ARTS
Mac Costello	IATSE Local 52
Pam Murchio	The Syracuse Orchestra
Franklin Fry	Redhouse Arts Center