



NEW YORK ACTOR

SCREEN ACTORS GUILD



NEW YORK DIVISION President's Message

I am honored that the SAG New York membership has chosen to allow me to serve them on the National Board for one more term. But I am even more grateful that they have seen fit to elect the proven leaders who ran with me on my team. It is clear that the New York membership is solidly behind our commitment to working with AFTRA to bring about One Union to represent everyone who works in front of a camera or a microphone. National election results also seem to indicate that the vast majority of our members are currently, and I think wisely, in favor of merger.

I've been listening to a lot of talk about merger lately. One issue that seems to bother the background community in particular is the idea that tons of AFTRA people will be coming into the new union making it that much harder to find work.

I have heard that a large number of the actors in AFTRA are already SAG members, as are a significant number of their broadcaster and musician members. I'm sure you also have noticed the broadcasters who are playing broadcasters in movies are often recognizable newsmen. They have an AFTRA card to do their main job and they have a SAG card for the movies. Various estimates indicate that approximately 60 percent of AFTRA's membership also hold SAG cards.

The other reason to not fear an onslaught is AFTRA now has a significant portion of cable and network television. Somebody, probably a joint card holder, is doing that work now. If there was going to be an onslaught, it would be happening already. There is an agreement between SAG and AFTRA that if you have an AFTRA card and have done principal work under that card, you may join SAG.

This leads to a last issue I would like to discuss in this column. And that is the difference in SAG and AFTRA background rates. In nearly all cases, there is no difference.

In the beginning, AFTRA had national background rates and no minimum numbers. SAG had New York and Hollywood rates—both negotiated with the Studios. At some point, the Screen Extras Guild was formed in Hollywood. For a number of years, SAG and SEG coordinated their negotiations with the producers and the background contracts were in sync. After a while, independent producers began to balk at having to pay the SEG rates and many ultimately refused to pay them. That led to a diminution of that contract.

So the SAG and SEG contracts fell out of sync. After two failed attempts at merger, in order to insure that background actors were covered on SAG projects in Hollywood, SAG made the decision to absorb SEG jurisdiction.

But for us to get the deal and make it work over the years, one of the things we had to give up was the higher number of covered actors we had under the New York contract. That's why we have the present minimum number of background actors that have to be hired before producers are then able to hire non-covered background actors.

In an effort to synchronize SAG and AFTRA terms, AFTRA gave up full background coverage on their primetime dramatic broadcast shows with the exception of CW shows. All shows produced on the CW network in a digital format use the original formula where all background actors are covered actors, but the price we paid for that deal is that each background performer is paid at a lower rate. The higher rate happens with SAG because the producers don't have to pay as many people. We didn't want to leave the West Coast background actors without any coverage so we fought to protect them and, unfortunately, had to give up some things along the way.

Everybody fought for actors, but because we are separate entities who have not always negotiated together, we have often come to the same place carrying different baggage. In my view, another good reason we should be one.

For feedback please write me at nypresident@sag.org.

In unity,
Mike Hodge

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New York Division Election Results

National Board members elected from the New York Division (all three-year terms):

NANCY GILES, RICHARD MASUR, MAUREEN DONNELLY, SUE-ANNE MORROW, MIKE HODGE

The following were elected to serve as National Board alternates and to the New York Division Board of Directors (all one-year terms):

MANNY ALFARO, JUSTIN BARRETT, MARC BARON, JAY POTTER, KEVIN SCULLIN, JOHN ROTHMAN, JOE NARCISO, DAVE BACHMAN, ANDREW DOLAN



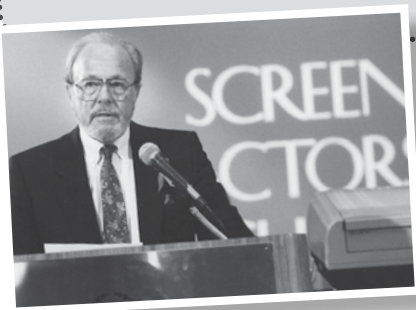
NEW YORK ACTOR
SCREEN ACTORS GUILD

EDITORIAL COMMITTEE

Liz Zazzi – Editor in Chief
Sam Freed
Eileen Henry
Mike Hodge

EDITORIAL STAFF

Jae Je Simmons
Nancy Fox
Richard Baldwin
Bernadine Goldberg



Remembering Ken Orsatti

By Richard Masur

Ken Orsatti, who served as national executive director of Screen Actors Guild from 1981 to 2001, died of pulmonary disease on August 31, 2010. He was 78.

I have many stories to tell about Ken (most of them fit for public consumption), but one will have to serve for all the rest.

Shortly after I was elected president, in 1995, Ken came into my office and handed me a wooden gavel with a brass plaque on it. Former SAG President Charlton Heston had given it to the Guild, and Ken had been hanging on to it since Ed Asner declined to take it when Chet Migden, Ken's predecessor, offered it to him. For the next half hour, Ken answered questions and told me stories about Mr. Heston. As he was finishing he said that he thought maybe enough time had passed and that I would like to have the gavel. I took it and put it on my desk, where it stayed for four years.

A few weeks later there was an article in one of the trades in which Mr. Heston was quoted as being an advocate for so-called "right-to-work" laws and "financial core." He was described as "an outspoken, long-time foe of Screen Actors Guild." I went to Ken's office and told him that I wanted to write to Mr. Heston and tell him that I didn't believe that he was now, or had ever been, a "foe of Screen Actors Guild," merely an opponent of policies that the Guild had

adopted with which he disagreed. I hoped that would give me a chance to try to convince him that "right-to-work" laws and "financial core" were very damaging to the Guild and our members, and by doing so, change his position.

Ken said, "Let me give him a call and see if he will have lunch with the two of us. I think that would be a better way to go." He made the call and Mr. Heston said he would be happy to speak with me and asked us to meet him at the Polo Lounge in the Beverly Hills Hotel for lunch.

As we arrived, Mr. Heston slowly rose to greet us (he was having a lot of trouble with his knees at the time) and thanked us both for coming. Ken introduced us, and then sat back and let things happen. Mr. Heston began by insisting that I call him "Chuck," and then saying that this was the first time in decades that anyone from SAG, let alone the president, had asked to see and talk with him. He made it clear that he was grateful and touched that we had done so.

I said that even though he and I could not be further apart politically, I believed there was much that we could agree upon when it came to SAG and the members, and that I hoped he would be willing to help when needed. He was pleased to

be asked and said he would be happy to do what he could. Ken and I then tried to convince Chuck that these anti-union positions he supported were damaging to SAG and the members. We failed. Completely.

However, over the four years I was president, Chuck and I had lunch several more times, at which I filled him in, answered his questions, and sometimes asked for his help. He went to Washington to lobby on SAG's behalf (at a time when both houses were controlled by his political friends). And during those four years he made it a point to call me and tell me when he didn't like what we were doing at SAG before he spoke to the press. Most often after we talked, he decided that what we were doing wasn't so bad and said nothing in print.

None of this would have happened if Ken hadn't brought me that gavel. That's the way he worked. He was so successful as a man, a negotiator and a union leader because he always believed that talking was better than not talking, and that solutions were out there to be found. He was a strong man, and a gentle man as well. I was proud to call him my friend.

Every professional actor in this country owes Ken Orsatti a debt of gratitude. He was the best friend they ever had.

NEW YORK TAX INCENTIVES

By Richard Masur

During this past summer, New York State finally adopted its budget. It included the largest tax incentive offered by any state to support film and TV production: \$420 million a year for five years, for a total of \$2.1 billion. When the 30 percent tax credit for all salaries for below-the-line employees (crew, staff and background actors) was introduced three years ago, it produced the largest increase in production in the history of the New York business. The result of that increase was tens of thousands of added background and principal jobs. We expect an even bigger spike in production and many, many more jobs in the next five years.

National Director of Government Relations and Policy Nancy Fox and I, the national legislative chair, worked for well over a year to make this happen. Nancy worked on a daily basis with our lobbyist in Albany, Larry Scherer. She also worked with representatives from the Teamsters, IATSE, the DGA and AFTRA, as well as the Motion Picture Association and most of the operators of the New York production facilities. It was a true New York industry-wide effort, and Nancy was central to making it work. We travelled to Albany many times to make the case for continuing and expanding the incentive program.

I conceived and developed print and video projects to educate and inform the legislators about who actually makes up the film and TV production community in New York, and who the tax incentives are designed to benefit—working actors and craftspeople—not big stars. These projects were beautifully executed through contributions of time, money and talent from the working film and TV community of New York.

Please go to nypa.org to view the video that legislators told us was vital to making the incentives happen.

Richard Masur is the national chair of the Legislative Committee, a current National Board member and a former national president of SAG.



Larry Keith

IN MEMORY

This past summer, the New York Division mourned the loss of former National Board member and New York Division President Larry Keith, a star of television and stage.

Keith will be remembered by the public for roles such as that of Nick Davis on *All My Children*, for which he was nominated for two Daytime Emmys, but he will also be remembered by his fellow SAG officers and active members for his long, tireless work on behalf of the Guild. He served on numerous committees, including in service of our contract negotiations, and was a trustee of the Screen Actors Guild- Producers Pension and Health Plans.

Senior Advisor John McGuire remembers his longtime friend and colleague:

SAG often talks about its founding members and the leadership and sacrifice that they demonstrated in founding our union. We don't talk enough perhaps about the leaders who followed them over the years to build up our contracts, to strengthen and expand our Pension and Health Plans and to fight for the rights of our diverse membership.

Larry Keith was just such a leader. He was president of SAG in New York; he was a national vice president; he chaired numerous negotiating committees; he served for decades as a trustee of our P&H Plans; he fought to bring more work opportunities to our women members in the commercials voice-over field; he dedicated himself to the time-consuming task of reviewing hundreds of scholarship applications so that members and their families could receive financial assistance to further their educations through SAG Foundation scholarship grants.

He was a brilliant actor and overall entertainer, and a mentor to many new actors and future SAG leaders. Most of all, he cared deeply for his family, his friends, his colleagues, his union and his profession.

Larry will be greatly missed by his fellow board members, his fellow trustees, and especially by the staff (past and present) at both SAG and the SAG P&H offices.

I was blessed to have him as my friend for so many years.

OPT FOR PAPERLESS DUES BILLING

Screen Actors Guild will soon offer free, paperless billing of your membership dues via your preferred e-mail account.

It's yet another way we're more efficiently serving you—cutting costs (not to mention clutter in your home), making your billing instantaneous, and, as part of our ongoing green initiative, doing our small part to save the environment.

Visit SAG.org/onlinebilling for more information, and you're on your way to receiving an electronic facsimile of your dues bill online this spring, accessible at any time for downloading (and printing should you ever need to). You can also pay your dues online with a click of your mouse. No paper. No stamps. And as a benefit for paperless billing subscribers, each new bill will be stored in our system to reference at your convenience.

SAG members must be registered on SAG.org to take advantage of this member benefit. Once enrolled in paperless billing, you will be notified by e-mail when your new dues bill is available for viewing. Of course, you can always revert back to "U.S. Mail" at any time.

Breathe easier with free paperless dues billing from Screen Actors Guild.





I AM A NEW YORK ACTOR

LIZ ZAZZI INTERVIEWS

FRANKIE FAISON

Frankie Faison is a veteran actor of stage, screen and television and a longtime member of Screen Actors Guild. He has appeared in everything from tense dramas such as *The Wire* and *Silence of the Lambs* to broad comedies such as *Meet the Browns* and *Coming to America*, along the way working with some of the most notable actors and directors in the industry. Faison received a Tony nomination for best featured actor in a play for the original Broadway production of *Fences*. He recently spoke with *New York Actor* newsletter's editor-in-chief, Liz Zazzi.

When I first approached Frankie Faison to interview him, he said simply: "I'd be honored." So when we met recently to discuss his life and career, I asked him what prompted that response. "To have your peers think enough of you that they want to know more about how you have sustained your career, and just as importantly how you have carried yourself as an individual, that is everything. Peer respect is the toughest, and without it, the other stuff means nothing."

The word respect will come up a lot as we talk, and it is evident that Frankie has earned it and given it throughout his career. From his humble beginnings in Newport News, Va., Frankie was fascinated with the theatricality of the church, and inspired by his minister's ability to hold a rapt audience. That, coupled with his love of movies and television, sparked the desire for an acting career. Boisterous in school, his teachers channeled that boundless energy not by scolding him, but by giving him parts in plays. Frankie admits: "I was insecure—chubby and pimply. I wasn't like

the pretty kids. But performing made me feel appreciated and liked. Being an actor leveled the playing field. And I gained confidence. Soon that little man-boy was reciting announcements in church with no fear, and reveling in creating characters in school productions."

As Frankie describes it, his training was "extensive, as I was committed to being the best I could be." Following his BFA from Illinois Wesleyan University in drama, he earned his MFA from New York University, and while still a student, joined Actors' Equity. He beams when describing that job: *Andrew*, by Clay Goss, a three-character piece produced by the legendary Joseph Papp at the Public Theatre. The relationship would continue for many years as Papp became a friend and mentor. Frankie immersed himself in theatre, working with the Negro Ensemble Company, New York Shakespeare Festival and many other celebrated groups.

His SAG card came via a commercial, he says with a smile, "for an insurance company." He did more than 100 commercials, and eventually landed a

role in the film *Willie Dynamite*, directed by another mentor and teacher, Gilbert Moses. "My performance ended up on the cutting room floor, though if you look really hard you might see a whisk of me somewhere."

Other roles followed, and Frankie stayed in the picture, getting to work on a variety of characters in film and television, while keeping his love for stage acting thriving as well. "I fell in love with creating characters. I wanted to define my career as Frankie Faison, an actor who is black. Not Frankie Faison, a black actor."

He speaks of the importance of integrity and why he brings that to every job: "Actors have such power in live performance because we create exactly what the audience receives, as opposed to the film or TV job, where your work is at the mercy of the editors and directors and you can't control the outcome. If I am working on a play and something just doesn't make sense, I can't do it. I might get fired, but I just can't do it."

He shares an anecdote about August Wilson's *Fences* (Broadway 1988), in

which he played Gabriel. “In a major production, sometimes the people making decisions are not the creative ones, and a decision affecting my character was being forced on the play by one of the producers. I fought it, but (director) Lloyd Richards asked me to make the accommodation, to just try. So I did. I gave it 100 percent and it flopped. You could just feel the audience tuning out. After two performances, my character returned to what the playwright had intended, and I was proud that I’d stuck with my gut feelings.”

We turn to the topic of type-casting, and Frankie speaks about his good fortune at crossing the color barrier throughout his career. From an early role as a boxer in the film *The Chosen* (“I was the black man sharing a hospital room with Maximillian Schell.”) to a run as an interracial couple with Stephanie Faracy in the Fox sitcom *True Colors*, Frankie has still dealt with being pigeon-holed. “Look, I’m 6-foot-2 and people love to cast me as cops. I have played so many cops in my career, and I am the most un-cop-like person you’ll ever know. Rather than play my size, which is evident, I try to think about the 5-foot-1 guy inside. Transforming is everything. I am comfortable inside my skin and outside my skin.” He cites his unique experience as having appeared in all of the Hannibal Lecter movies. “After working with Brian Cox (*Manhunter*’s Lecter), a robust man, I meet Anthony Hopkins, and I think—now

“Art comes first,
then the money.”

how the heck is this gentle, warm and elegant man going to take out two prison guards? And then—wow—he just transforms into this animalistic creature, and I am blown away.”

In recalling some of his best known successes as an actor, Frankie is careful to point out, “Art comes first, then the money.” He chuckles that while having played everything from Macbeth to Willie Loman, he is most often recognized on the street for a comic role, such as the slumlord in *Coming to America*. “As a young actor I was always so intense, so determined to be taken seriously. But over time I’ve discovered that finding the humor, even in the most serious work, is very important.” Generous with

identifying role models and inspirations, he brings up actor and friend Larry Pine, and credits him with reinforcing that philosophy. “If you can laugh, you can live.”

“Sometimes when I’m recognized by fans, they’ll say ‘What are you doing in the grocery store?’ They seem surprised that I lead an everyday life. They expect me to be rich. They would laugh if they saw my bank account, though certainly union contracts have paid me fairly, and the benefits have been quite important to my family.”

Frankie’s career has spanned 37 years, and his marriage to actor-director Jane Mandel, who is also founder and artistic director of the critically acclaimed Luna Stage, has yielded 33 years of love and support, as well as three daughters who have creative pursuits of their own. His youngest is an aspiring actress. His oldest, a Bikram Yoga instructor, lives in Spain and translates for MTV. His middle daughter, who began as a P.A. in New York, has moved to Los Angeles and works as a stage manager. “I have such respect for P.A.s. They are so smart, and so overqualified. I try to treat them as kindly as I can because they take a lot of abuse. Years ago, I got a very nice TV series gig and the director reminded me that he’d been a writer’s P.A. on something I’d done a long time ago, and my treatment of him was something he’d never forgotten and wanted to repay.”

Frankie’s advice to young actors or actors becoming discouraged seems to mirror his experiences: “Be prepared. Get training. Listen. Reflect. Do not tolerate disrespect from yourself or from others. Measure your success by your challenges, not by how many parts you got or what you got paid. Instead of thinking that you want to be famous, think about shedding some light. And get a partner to share this with. Loving support is so important. I think of a New York actor as someone who is content to eat and pay the rent, doing what we love to do. If you can’t tolerate the downs, they can do bad things to you. If the job is the only thing, you can truly fail. Nobody owes you anything. Be happy. Be at peace as you make this journey.”

Liz Zazzi is a National Board member, national chair of the Communications Committee and editor-in-chief of the New York Actor newsletter.

QUESTION FROM THE SET

“Why do my employers need to know my age?”

Federal and state laws generally prohibit any non-employment related inquiries of applicants or employees regarding age, race, religious creed, color, national origin, ancestry, disability, medical condition, marital status, sex or sexual orientation. It is illegal for a producer or any agent of the producer to ask a performer such questions. However, there are certain exceptions where an employer may need to know your age or date of birth in order to determine eligibility for work or to comply with record-keeping obligations required by law.

For example, upon employment, a producer must verify each performer’s eligibility for employment in the United States. As a result, performers are required to complete a Form I-9, a required government form which asks for an employee’s date of birth as a way to confirm the employee’s identity. Though producers are required to collect this information, they must keep Form I-9 separate from the performer’s personnel file.

Also, a producer may need to know whether a performer is under the age of 18 in order to comply with child labor laws. A producer must also collect and keep records of the date of birth of any performer who is filmed, videotaped, or photographed performing actual or simulated sexually explicit activity.

NEW YORK INTERNATIONAL LATINO FILM FESTIVAL



Young performer Fatima Ptacek addresses NYILFF luncheon.

It was standing room only as filmmakers and other guests of the 11th Annual New York International Latino Film Festival attended a networking luncheon at the Screen Actors Guild on July 28. NYILFF's mission is to showcase the work of emerging Latino talent in the U.S. and Latin America, while celebrating the diversity and spirit of the Latino community.

This casual luncheon started with opening remarks by SAG Manager of Organizing Marlena Fitzpatrick, followed by Elizabeth Gardner and Calixto Chinchilla, executive directors of NYILFF. After the filmmakers introduced themselves and their films, SAGIndie New York staffer Michael Sladek and SAG Associate National Director of Affirmative Action & Diversity Adam Moore welcomed the guests and spoke briefly about all the resources SAG offers to ensure that independent filmmakers can get the best talent available.

A highlight of the afternoon was a sneak preview of the trailer for *Miracle of Spanish Harlem*, a SAG low-budget film that shot entirely in New York City and utilized SAG's Diversity in Casting Incentive, as it features a predominantly Latino cast. Cast members Luis Antonio Ramos, Adrian Martinez, and 9-year-old Fatima Ptacek were in attendance and

spoke to the group about the need for more Latino roles that break stereotypes.

"Independent film is important because it explodes our talent capabilities," said Adrian Martinez, emphasizing that "doing non-union work may cost more money to producers because at times non-union actors are less professional than union actors."

Young performer Ptacek spoke like a veteran union advocate, saying, "For all you producers and directors here today, please remember that it's important to use SAG actors. This way, you know what you're getting, and everybody has to follow rules to make sure that everybody's safe, people's rights are protected, and everything's just great! And that's how you make the best movies."

Director Derek Vélez, also a SAG member, talked about the film and about working with SAG actors: "It is a stamp of professionalism and quality." Finally, producer Ed Martin gave his simple but powerful endorsement: "SAG is the easiest organization to work with."

The film also features SAG members Kate Del Castillo, Priscilla Lopez, Tony Plana and Andre Royo.

The New York International Latino Film Festival is the only film event endorsed by Mayor Michael Bloomberg's New York City Latin Media and Entertainment Commission since its formation in 2003. This is the second year in a row that the Organizing Department and the Affirmative Action & Diversity Department of Screen Actors Guild, New York have participated in the festival.



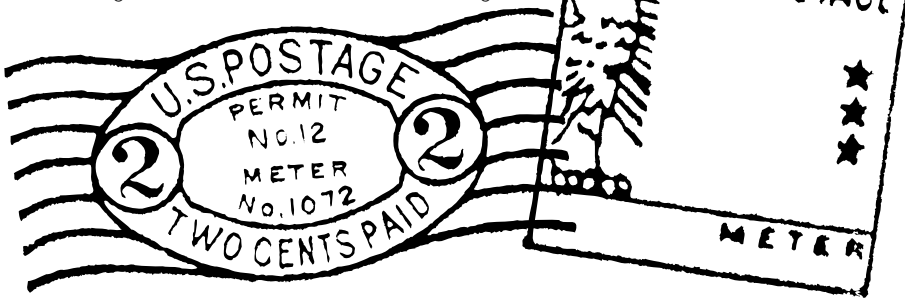
From left, SAG members Ed Martin, Luis Ramos, Derek Velez, staff member Adam Moore, SAG member Adrian Martinez, and (front) staff member Marlena Fitzpatrick.

SAG MEMBERS HELP HONOR GROUNDBREAKING FILMMAKER **OSCAR MICHEAUX**

By Sharon Washington



Mike Hodge, Delores J. Killelte and Sharon Washington



On June 22, New York President Mike Hodge and I had the honor of being special guests at the U.S. Postal Service's dedication/first-day issue ceremony for the Oscar Micheaux commemorative stamp.

Filmmaker Oscar Micheaux is the 33rd person to be immortalized in the Black Heritage Stamp series, and it was a special privilege for us to be there to represent Screen Actors Guild and the SAG National Ethnic Employment Opportunities Committee in honoring this pioneer of African-American cinema. Micheaux (1884-1951) was a writer, director and producer of nearly 40 films dating back to the silent era. His films provided leading, substantial roles for African-American actors during a time when their opportunities were limited in mainstream Hollywood cinema.

Mike and I joined U.S. Postal Service Vice President and Consumer Advocate Delores Killelte, jazz musician Wycliffe Gordon, filmmaker Melvin Van Peebles and others at Columbia University's Miller Auditorium for an afternoon of tributes in song, dance, and documentary film. "Oscar Micheaux was a transformational filmmaker and gifted storyteller with an uncompromising technique that embraced honest depictions of African Americans," said Killelte. "His films not only entertained, they left audiences with a sense of encouragement, hope and inspiration."

I encourage you all to find out more about Oscar Micheaux and his groundbreaking work. Though largely forgotten today, Micheaux has received a special Directors Guild of America award posthumously, and the Producers Guild of America has established the Oscar Micheaux Award, which honors "an individual or individuals whose achievements in film and television have been accomplished despite difficult odds."

So what are you waiting for? Go buy some stamps!

Sharon Washington is a National Board member from the New York Division.

Free Flu Shots for SAG Members Provided by The Actors Fund

*Supported by Funding
From SAG MPPWF*

WHEN:

1:30-4:30 p.m.,
Friday, October 29, 2010

9:30 a.m.-noon,
Friday, November 12, 2010

WHERE:

SAG 12th Floor Member Lounge,
360 Madison Avenue
(entrance at 45th street)

The Actors Fund, supported by funding from Screen Actors Guild Motion Picture Players Welfare Fund, will be providing free flu shots to SAG members on Friday, October 29, from 1:30 to 4:30 p.m. and on Friday, November 12, from 9:30 a.m. to noon. The Healthcare Safetynet Committee and MOVE and MORE committees invite you to take advantage of this special event.

Shots will be administered during each session on a first-come, first-served basis, with no more than 150 shots distributed at a time. Members should come to the 12th floor member lounge to sign up and complete the necessary paperwork. There is no advance registration. Shots will be administered in a private room.

These shots include the H1N1 vaccine.

REMINDER:

Bring your SAG
membership card
(paid thru October 31, 2010)

QUESTIONS?

Call (212) 827-1417 or
e-mail nymember@sag.org

DUES REMINDER

If you haven't done so already, please pay your dues today. If you are not an active, paid-up member in good standing, you may not be able to vote in Guild elections or contract referenda, be eligible to serve on the council or committees, or vote for the

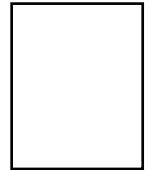
SAG Awards. You also must be paid to date to register on iActor, the Guild's online casting program, which is now being used by casting directors nationwide.

If you have any questions regarding your dues, please contact (212) 944-6243.



NEW YORK ACTOR

360 Madison Avenue, 12th Floor
New York, NY 10017



SAG NEW YORK FALL MEMBERSHIP MEETING

DATE: Monday, November 1, 2010

TIME: 5:30 – 8:30 p.m. meeting

PLACE: Directors Guild of America

110 West 57th Street

(Between 6th & 7th Avenues)

AGENDA

1. Introductory Remarks
2. President's Report
3. New York Executive Director's Report
4. New Business

The SAG New York Host Committee will sponsor a giveaway, including raffle prizes. The membership meeting is only open to paid-up SAG members in good standing. Unfortunately, no guests allowed. Parents/guardians of younger performers under 18 years old are welcome. PLEASE BRING YOUR MEMBERSHIP CARD FOR ADMITTANCE (paid thru October 31, 2010). No RSVP necessary.

SAVE THE DATE

SAG New York Host Committee's Holiday Party

WHEN:

2 – 5 p.m.

Wednesday, December 8, 2010

WHERE:

SAG Boardroom, 360 Madison
Avenue (entrance at 45th Street)