

**A REFLECTION
ON THE
GLORIOUS
HISTORY OF:
LOCAL 58,
I.A.T.S.E.**

by
Douglas Rodger



No form of art or entertainment is so ephemeral as a live performance. This is as true today with all the technology at our command as it was in the distant past. When the curtain comes down on a performance, the moment has passed forever. For the artists involved there is at least the passing mention in a review or the billing on a poster to remind us of their place in history. For those who labour backstage however, there is scarcely a word left behind to mark their contribution. Is it any wonder that trying to reconstruct the history of IATSE Local 58 over the last century is like chasing shadows? Older than living memory and with only a few volumes of the recorded minutes of union meetings to tell us their story, the formative years of this proud union are difficult to trace.

It has been documented that the first theatre in Toronto opened in 1839. The Theatre Royal was a converted carpentry shop 30 feet by 60, located on the Northeast corner of York and King Street behind the Shakespeare Hotel. As the years passed, it was followed by the Town Hall, The Royal Lyceum, The Temperance Hall and the Masonic Hall to name but a few. These were rudimentary venues with few of the attributes that we have come to expect in a theatre but they were important to the citizens of Toronto. The only building of this early period that survives today is the St. Lawrence Hall, which was home to the National Ballet for many years. The St. Lawrence Hall was fully restored in Canada's centennial year. Fire and the wrecking ball claimed all the rest.

A few men certainly worked in these theatres, building and setting up shows that were performed by local amateurs, troupes of itinerant artists or officers from the British Army garrison at Fort York. No doubt theatre work was casual employment at best and quite possibly unpaid. For many, it was perhaps enough just to see the performance for free.

The Royal Lyceum Theatre was the most successful of these early stages. It was a Stock Company, run by an Actor-Manager named John Nickinson, presenting plays ranging from the works of Shakespeare to "Uncle Tom's Cabin". Candles and lanterns illuminated the simple raised platform that was the Royal's stage. The expense and difficulty of transportation kept Toronto isolated from the professional touring companies based in New York and London. Nonetheless, there was an audience in old Muddy York that was hungry for the cultural events of the outside world that they could only read about in the illustrated magazines. By the latter part of the 19th century, Toronto was a city of over two hundred thousand people, expanding rapidly, absorbing nearby communities like Yorkville and North Toronto. The population grew steadily as industry flourished and people left the farms and came to the city looking for work. In the new industrial Toronto, the demand for entertainment was increasing.

The biggest factor in the growth of professional theatre in Toronto was the boom in railway construction that began in the 1850's. By the 1870's, theatre circuits were created which made it profitable for entrepreneurs or theatre managers to book extended tours based on the railway routes linking various cities. Now, a touring company could play the hinterlands of Ontario as well as the bigger urban centres. Just as importantly, the capacity of rail cars made it possible to transport large quantities of scenery, costumes and properties instead of forcing companies to rely on 'stock' items in each theatre. The increased production values meant that shows could be presented "as seen" in New York, or Philadelphia or London.

These factors combined to create an unprecedented boom in theatre construction across the province. Soon, almost every city or town of any size could boast an Opera House of its own.

In 1874 both The Grand Opera House and the Royal Opera house opened their doors in Toronto. These were the first modern proscenium arch theatres on the local scene, lavishly decorated with gilt and ornate fabrics. There were dress circles, boxes and balconies that provided better sight lines. Each theatre featured a proscenium arch over 50' wide, gas foot and border lights, a full orchestra pit and in the case of the Grand, a 45' flying loft. The House Lights of the Grand were gas jets that could be sparked electrically from the Prompter's box rather than being lighted by hand with a long wax taper on a pole. Grooves in the floor served as tracks for scenery moving on and off stage.

Both theatres seated around 1500 persons and presented a mix of travelling companies performing light, comic musicals or farces, dramas, melodrama, amateur theatricals and minstrel shows. The term "Opera House" was a somewhat misleading attempt to suggest respectability. Very little opera was ever performed in these houses. However, from the stagehand's point of view, these were the first truly professional theatres in Toronto because they operated on a full-time basis.

Although by now, Canada had become a nation, there were strong ties to the British Empire and Queen Victoria. Public life was dominated by religion and the very concept of 'entertainment' suggested at best, frivolity and at worst sinful decadence. Despite their popularity, theatrical performances and recitals were often denounced from the pulpit. On one occasion, the Manager of the Royal Opera was charged under the Lord's Day Act for having a concert of Sacred Music on a Sunday evening. But the concert halls and theatres continued to spring up and the internationally known stars of the stage like Henry Irving, Ellen Terry and Sarah Bernhardt, soon made their way to Toronto. Show business in Canada had begun. One company, the Marks Brothers, had seven companies touring full-time

and naturally many Toronto stagehands found employment by going on the road. However, without the strength of a union to represent them, unscrupulous promoters often victimized these men.

Thomas C. Scott was a House Man. He was the Gas Engineer in charge of the fixtures that lit the stage at The Grand Opera House and he was a Charter Member of Local 58. He left behind a richly detailed record of his working career that spanned more than three decades. (Known as the Thomas Scott Collection, it resides in the Special Collections at the Metropolitan Toronto Reference Library) Although Scott loved his work, for many of the same reasons that we do today, the conditions under which stagehands laboured, were extremely difficult. The wages were poor and the hours long and strenuous. Of necessity, most of the men also held down 'day jobs'. For some of the men, alcohol became an everyday way of dealing with the harsh reality of their working life. Safety hazards were numerous and no form of sickness or injury insurance was in place. Volatile chemicals such as ammonia, sulphuric acid and bichromide of potash were used to create theatrical lighting effects. Before the advent of centralised delivery of gas, the fuel was actually created and stored on the premises in large tanks which Thomas Scott called the theatre's "dark secret". Ventilation was poor. Fires were common and often fatal because the buildings were constructed from wood with scant provision made for fireproofing or fire escapes.

In 1879, following a performance of "MACBETH", the Grand Opera House burned to the ground. Scott himself narrowly escaped death by sliding down a peaked roof and dropping to the ground. However, the Stage Carpenter and his family who resided in an apartment over the theatre, died in the blaze. A few years later, the Royal Opera House also burned to the ground.

Both theatres were soon rebuilt, but tragic incidents such as these made Toronto stagehands determined to organize as workers in many other industries were doing at this time. Through contact with stagehands travelling with touring shows, they were no doubt aware of the attempts to unionize theatre workers in New York City.

Although the Theatrical Machinists Association was formed in 1887, it functioned as a 'Benevolent Protective Society' rather than a union. The Association continued its "Good and Welfare Activities" for many years but representing the membership in the struggle for better wages and conditions were not part of its mandate.

Thus in 1894, the Toronto Stage Employees Union was formed as a purely

local body affiliated with the Trades and Labour Council of Toronto. Thomas King was elected to be the first president. By 1896, the Toronto Stage Employees Union looking to strengthen itself had applied to join the National Alliance Of Theatrical Stage Employees based in New York City but the attempt was unsuccessful.

Brother James McGolpin became President of the T.S.E.U. in 1897 and he undertook the task of obtaining the very first collective agreement in Local 58's history. After the Executive Board held a 'war council' it was decided that they would target the Royal Opera House owned by Impresario Ambrose Small. Following a brief strike at The Royal Opera House, a contract was struck in 1898 between Local 58 and Small, who controlled a chain of theatres across the province. (Small was to build a theatrical empire before disappearing under mysterious circumstances in 1921.)

Under the terms of this contract, an electrician earned \$11 a week, a prop man earned \$12, and an assistant stage carpenter made \$10. Flymen made 75 cents a show as did Calcium Light Operators, who were the spotlight operators of the day. There was no overtime paid for takeouts and regular stage labour paid 25 cents an hour. Union Dues amounted to 35 cents a month.

In 1898, the TSEU again applied to NATSE and this time, the union was successful and Local 58 was officially issued its charter. In 1902, because of the number of Canadian locals joining the Alliance, the adjective "National" was changed to "International".

As the 20th Century Began, the business of the Local expanded with the growing number of theatres. Massey Hall was built in 1894, followed by The Princess in 1896. Shea's Theatre (later known as The Strand) started operation in 1903. In 1907, the Royal Alexandra Theatre, opened its doors, operating as a legitimate theatre and opera house. Stagehand Rueben "Blood" Elliot recalled the set of the first show, "The Top Of The World", as being a big globe with animals climbing to the top.

By 1913, the membership of Local 58 numbered 89 'Red Card' men and the union had established contracts with most of the theatres in Toronto. The issuing of 'road cards' to stagehands travelling with attractions became standardized. Co-operation with the International in New York was excellent.

The bad news was that according to a Civic Committee report of 1913, the majority of the large theatres in Toronto were firetraps, uncomfortable and inadequately ventilated. That situation was about to change. The age of the palatial vaudeville house had begun. These sumptuously appointed, luxurious new theatres offered an affordable way for a large working class audience to escape

from the drudgery of their lives and the cramped living conditions of a crowded city.

Trained seals, ventriloquists, dancers, acrobats, comics, short playlets, musical acts, novelty artists; anything that was entertaining to watch was considered vaudeville. Acts were signed to contracts by large theatre chains that controlled every aspect of this highly profitable business. Locally, The Shea brothers built three theatres in Toronto (Shea's Hippodrome, The Strand and Shea's Victoria as well as theatres in Buffalo and Detroit, some of which still bear their name today.)

In Toronto, The Loew's Yonge Street and Winter Garden theatres were designed by noted Broadway architect Thomas Lamb. For the first time in Canada, two theatres were constructed, one above the other, each with a totally different decor. More importantly, these theatres were designed to ensure that a large audience could see and hear what was happening on stage and do so with minimal risk.

Backstage, the world of the stagehand was changing too. Vaudeville required an inventory of set pieces and drops that could service the needs of a wide variety of acts. Usually these items were fabricated in a single scene shop and sent to the various theatres in the chain. In addition to setting up and changing over the set, part of the work of the stagehand would involve the maintenance and repair of these 'stock' items. The art of scenic painting evolved too, in order to take advantage of the transition from dim gas lighting to much brighter electrical illumination. (Excellent examples of this new style can be seen in the drops hung in the mezzanine of the Elgin-Wintergarden Theatre.)

Electrical fixtures were installed in footlights, overhead borders and booms mounted in the wings. Light bulbs were painstakingly dipped in coloured lacquer and used to create three basic colour washes. The first Carbon Arc lamps came on the scene and a 'hand' could operate two at a time provided they were close together. These instruments were powered by direct current and plugged into floor pockets situated in the wings, on the Fly Floor or in Calcium Balconies just outside of the proscenium arch.

Knife switch resistance dimmers allowed the stage electrician to quickly respond to the fast-paced demands of vaudeville. The development of Fly Galleries with sufficiently high grids allowed the efficient storage and movement of large pieces of stage scenery and large drops or cycloramas. For the next forty years the 'hemp house' and the system of counter-weighting by using sandbags became the standard in every theatre. An experienced flyman like Jack Bailey had a certain way to arrange the lines in a five line set (short, short centre, centre, long centre and long) so a piece could be trimmed without removing the bags.

A vaudeville show typically consisted of a half dozen live acts interspersed with five moving picture reels. This cycle repeated for 12 hours of the day and night, six days of the week. A 'big time' vaudeville show in a major theatre would engage 5 or 6 men at least. Every week would begin with a fresh bill.

Attractions generally travelled by train and the job of unloading and transporting the set and props from Union Station to the venue was done by members of IA Local 488, known as the 'Clearers'. According to Local 58 member Bill Benzummin, "The Clearers, who we would now call truck loaders or car loaders, they carried the sets in from the horse-drawn vans and laid it on the stage. And then the stage hands took it from there". In 1921 under orders from the International office in New York, Local 58 absorbed the membership of the Clearers. (This sort of amalgamation was going on in major cities all across North America about this time.) The Vice President of Local 58, Brother Don Koster, traces his union roots back to the Clearers and other familiar names from the rolls are Fisher, Marshall, Montgomery and Cassidy.

Other 'big time' vaudeville houses in Toronto included The Uptown, The Strand, The Pantages and The Regent. Every week, each Shop Steward would make a written report to the Executive Board and remit the permit money collected from the 'extra' men. The opportunities for work grew as The Mutual Street Arena saw duty as an occasional opera house and concert hall. The Coliseum at the Canadian National Exhibition and Hart House Theatre at the University Of Toronto also opened in the 'Roaring Twenties'. To its credit, the Local aggressively solicited new business, hiring a representative to lobby the government for favourable labour legislation.

In fact, work was so plentiful in the Twenties that Local 58 finally appointed Charles O'Donnell as Business Agent to handle the distribution of calls. With this new system in place things ran much more smoothly and eventually the Office became an elected one. There were a few problems along the way however. When one BA showed too great a fondness for drink, The Executive Board summarily removed him from office.

The local had its own internal problems, trying to restrain fractious members from the odd brawl and occasionally meting out disciplinary measures to those who were called on the carpet. Perhaps due to the tightly knit nature of the stage brotherhood, access to membership was tightly controlled. The members were not free from the widely held prejudices of the day. Two men, Harry Roth and Harry Chernofsky applied to the Local, each paying their \$50.00 fee. They were refused applications on racial grounds. The Minutes of the Local refer to them as "the two Hebrew gentlemen". The struggle for their fair treatment went on for many months,

obviously because some of the membership felt strongly that an injustice was being done. In the end, they failed and Roth and Chernofsky were rejected by referendum (not a ballot) and their deposits were refunded.

One remarkable feature of the industry in those days was the true spirit of solidarity and co-operation extended among the related unions; Local 58, The Musicians Union, Actor's Equity and the Union of Scenic Painters. In response to what was known as a "Road Call", one union would withhold services to an employer who was having a dispute with another union. The musicians and the stagehands were often closely allied in their struggle for better wages or conditions.

In 1971, when three long-time members, Stanley Peer, Frank Cassidy and Albert Koster received their gold cards for 50 years of service, they remembered Toronto in the Twenties as a bustling, busy theatre town. Big stars like Al Jolson, Sophie Tucker, George Burns and Gracie Allen, Milton Berle and Joe E. Brown were regulars on the 'big time' circuit. The Royal Alexandra was a 'legit house', meaning it presented dramas as opposed to variety or vaudeville. It was the jewel among the many new theatres in the city and remains in operation today. Despite, the apparent sophistication of the Toronto audiences, Stanley Peer also recalled that in 1925, a show called "Sailor Beware" was closed by the authorities because a couple kissed on stage. This was a far cry from "Hair" in the 60's and "Rent" in the 90's but in that era Toronto The Good had a well-earned reputation for prudery.

But the good times came to an end as the Depression began to take effect in 1930. Vaudeville was already dying. Full-length motion pictures were gaining in popular appeal and unlike live acts; movies were docile and easily handled. Another important reason for the decline was that the movies stole the vaudeville stars, such as Charlie Chaplin and W.C. Fields and took them off the road. Without the headliners, vaudeville's attendance dropped. Cost-conscious managers saw that by switching to movies, they could dispense with most of their unionized employees. You needed only a Projectionist. Hard times fell on the stagehands that had helped to build vaudeville. Throughout The Dirty Thirties only a few men remained employed to maintain the screens and curtains of these great theatres. (Senior members John Fisher and Jim Fuller recall visiting with their fathers at theatres like the Loew's Downtown or Shea's Hippodrome and watching "sideways movies" from the wings.) For most of the membership, it was often a struggle just to keep up with the dues. Wages were rolled back and theatres closed. Stanley Peer recalled that during the Depression, the average stagehand earned only \$500 to \$600 a year. Men in need borrowed from the Local, then fell behind in their dues. Some lost their hard-earned cards.

But the Local managed to survive by finding some new work for its members. In 1929, The Royal York Hotel was built. At the time it was the largest hotel in the British Empire and it featured a concert hall complete with an orchestra pit. In later years, The Imperial Room became one of the finest nightclubs on the continent. In later years, many an apprentice earned a full card by running a spotlight or working sound in this famous venue.

When the T. Eaton Company opened its flagship College Street store in 1930, the brand new 1000 seat Art Deco Auditorium was the showpiece of the building. Through the years, Eaton Auditorium was host to countless stars such as Tenor Jan Peerce and soprano Marian Anderson. Thousands of Torontonians took part in Kiwanis Festivals or other musical competitions on this stage. Our oldest living member, Bill Benzummin gained his first work experience at this historic venue.

Maple Leaf Gardens was built on Carlton Street in the midst of the Depression and over time the Local began to service many of its events. But the 'Road' had dried up in Canada and few American attractions were touring here. In 1937, Ernest Rawley, the Manager of the Royal Alex wrote in the Saturday Night Magazine that there was a dire lack of professional theatre in Canada, partly due to a lack of suitable venues. The great vaudeville palaces had become movie houses and Managers were not interested in switching back to live theatre. In addition, a Montreal-based chain of theatres had signed agreements with a rival union. Those theatres could not book touring shows that had IATSE Road Crews, which effectively cut Quebec off from every major show and legitimate theatre in North America. But as a consequence, Toronto stagehands were losing work because there was no Canadian 'circuit' in operation.

When the Second World War broke out, The Canadian National Exhibition was suspended for the duration. This was the slowest period of work for Local 58 stagehands, most of who had to hold down other jobs to survive during the rest of the year.

As the business shrank, the membership of the union dropped. Older members passed away or retired. Applications were not accepted because the membership felt that there wasn't enough work to go around. The books were closed and for nearly twenty years, no apprentices were added to the rolls. Even a young Jimmy Fuller, who had training and experience and whose father was an Officer of the Local, could not gain membership until after the Second World War when he was holding down a full-time job at Famous Players. Even then, it took intervention from the Alliance in New York to break the stalemate. On the day that Brothers Fuller and Benzummin took their solemn Oath of Allegiance, there were

ten new members of Local 58.

Following the war, the CNE resumed its Grandstand Shows. These were large spectacles involving hundreds of extras and in later years, big International stars like Danny Kaye or Jimmy Durante. Once again, August was the busiest month of a stagehand's year. The scenery for these shows was constructed in a dirt-floored building called Machinery Hall, by members of the Local. Carpenter Bob Hall remembers using horse glue that had to be melted on a hot plate before it could be used.

The Burlesque tradition in Toronto was represented by The Star Theatre and The Gaiety Theatre. Many years later, The Casino on Queen Street West was popular and The Victory Burlesque on Spadina was many a young man's destination for fun on a Friday night. Although the live entertainment onstage would be considered tame by today's standards, it was pretty risqué stuff for Toronto The Good. It was hard work and long hours for relatively low wages but according to some of the men who worked in these houses, there were some memorable, if not repeatable, moments.

The world-famous Metropolitan Opera Company of New York began to visit Toronto in the 1950's, bringing the classic repertoire and some of the world's greatest singers to a city that was starved for classical culture. These Met shows were huge productions with incredible logistical problems to overcome, not the least of which was the lack of a grid in the only available venue - Maple Leaf Gardens. Paul Morris recalled that for the first years of the Met a framework of Douglas fir beams was constructed and the grid was suspended from them. Listening to the reminiscences of older members like Jack Bailey, Grant Milligan or Robert Hall, one is struck by the pride they took in the work they did, putting up these enormous shows. For most it was their first exposure to opera but it was not the last.

The excitement created by 'The Met', helped to establish a local interest in opera. The Canadian Opera Company was founded in 1950 but it took a great many years of hard work before it became firmly established. Like the National Ballet of Canada that was formed by Celia Franca in 1951, the COC struggled in large part due to a lack of a proper venue. Although both companies used the Royal Alexandra Theatre, the Alex was too small backstage and it had too few seats. The Head Electrician of the Royal Alexandra was Bill Dale, who also designed the lights for the Jack Arthur shows at the CNE Grandstand. As the President of Local 58, he attended International Conventions and laid the groundwork for the establishment of insurance, retirement and sick benefit funds, far-sighted plans that other locals had not yet established. At the bar of the old Metropole Hotel, which was a favourite stagehands hangout, they kept a bottle of

Cullimore Dew Irish Whiskey for Bill Dale.

The construction of the O'Keefe Centre in 1960 forever altered Toronto culturally. The pre-Broadway tryout of the Lerner and Lowe musical "Camelot" starring Richard Burton and Julie Andrews brought Toronto into the big leagues of show business in a hurry. As road shows and industrials kept the O'Keefe humming, they also transformed Local 58 into a more modern, technically adept workforce, learning and changing to meet the demands of the new shows.

Jim Fuller, who was the recently elected President of Local 58, became the Head Electrician at the O'Keefe Centre. 38 years later, Brother Fuller is still the President although he has retired from his duties at The O'Keefe. During his tenure in office, the Local has seen a phenomenal growth in business, wages and in its membership that numbers over 300 today. Along with other hard-working officers, like Vice-President Don Koster and former Treasurer Bill "Benny" Benzummin, Brother Fuller has helped to establish the most comprehensive scheme of insurance and benefits enjoyed by the members of any Local in the Alliance.

Since those heady days of "Camelot" opening, both the COC and the National Ballet have grown steadily, often spectacularly, using the O'Keefe Centre as their Toronto home. Although the Ballet's mandate is to tour, Toronto is the company's base. For many years these companies ran a combined shop, and the Local 58 'bug' is on many of their productions.

The O'Keefe Centre is now the Hummingbird Centre and it has undergone extensive renovations. The dream of a combined Ballet/Opera house died in the recession of the early 90's but one day, there will be new theatres that meet the demands of these companies and no doubt Local 58 will be there

In the early sixties, a dynamic entrepreneur nicknamed "Honest Ed" Mirvish rescued The Royal Alexandra Theatre that seemed doomed to be torn down, from the doldrums. With the panache and chutzpah of a natural showman, this unlikely 'angel', put one of the most beautiful theatres in North America, back on the theatrical map. For nearly forty years this theatre has rarely had a dark week and Ed Mirvish and his son David, are held in the highest regard by anyone who has had dealings with them, including of course, the stagehands.

By the late 1970's, the Exhibition had become the home of some of the biggest rock and roll extravaganzas in history. The first were the pioneers of 'Stadium Rock', like Pink Floyd and The Electric Light Orchestra. These were

large-scale rock and roll spectacles that involved a week or more of work to set up for one show and the manpower required was unprecedented. By this time, the position of Business Agent had become so demanding that it became a full-time job. During the Exhibition itself, The Grandstand Series meant an intense three-week period when every night would bring a new show while at the same time, there were dozens of other work sites operating on the grounds.

In the winter, Maple Leaf Gardens would host somewhat smaller 'Arena' concerts. The opening of the SkyDome in 1989 meant that Toronto now had a year round venue for large events of all kind. Although the rock and roll business has changed, due to intense and often unfair non-union competition, Local 58 is determined to enter into collective agreements with The Molson Amphitheatre and The Kingsway Theatre at Canada's Wonderland. Through events like conventions, trade shows or The Indy car race, Local 58 is still very much involved in Exhibition Place, The CNE and the new National Trade Centre.

In the 1980's the production of CATS at the Elgin theatre led the way for the era of the Mega-Musicals. The former Loew's Downtown and its sister theatre The Wintergarden, which were built in 1914, had been almost forgotten before they were revitalized and restored by the success of CATS. Almost 50 years after the death of vaudeville had caused the loss of jobs, the stagehands of Local 58 were working on the same stage once again.

Before the decade had ended, The Pantages Theatre had also been renovated and The Phantom Of The Opera began a run that has continued to this day. Producer Garth Drabinsky and his Livent Corporation were to transform the face of theatre in Toronto, on Broadway and around the world. Although their dealings have not always been amicable, there is a mutual respect now and recognition that the partnership of these two organizations has benefited both management and workers. Although there is much uncertainty today concerning the future of Livent's Canadian operations, the skilled workforce provided by Local 58 is a strong inducement for the company to continue to develop shows in the Toronto market.

Not to take a back seat, the Mirvishes in partnership with Cameron Macintosh's Really Useful Corporation produced Les Miserables at the Royal Alex (with a set built by Brother Grant Milligan's scenery shop). Les Miz was an enormous hit, spawning a number of international tours and return engagements. David Mirvish, Ed's son also oversaw the design and construction of a sister theatre, The Princess of Wales, in order to accommodate the special needs of "MISS SAIGON".

Although many of a stagehand's jobs, such as running a spotlight or putting

down a dance floor, have changed very little over the years, overall, the technology of show business has been transformed at a blistering pace. To quote Brother Jack Ralph on sound gear, "As soon as the equipment is delivered, it's obsolete." This maxim applies to lighting as well. New lamps, new consoles and new concepts are the rule rather than the exception. What is needed to keep up with technology, is a constant program of education and re-education. The membership has proven itself up to the task.

Now that video cameras and audio-visual projection equipment are a part of many rock shows, conventions and industrial or corporate presentations, the Local set out to recruit specialists in those disciplines. However, to gain their full card, these candidates must master all the basic tenets of stagecraft, lighting, carpentry and props and pass the examinations. They may continue to specialise but every member must be capable of working in all departments.

A new century is dawning and the challenges of the future are many but they will be met with the pride and dedication that has always marked the history of Local 58 of the International Alliance. For those who work together as Brother and Sister, the constant will always be to keep the faith and be true to the principles of those who built this union and made it great.