

The following transcript of
Jarl Pernu's interview

on

Memories and Music

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ORAL HISTORY PROGRAM

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THEME: Jarl Pernu, son of Emil Pernu recounts his father's achievements towards the Northern Ski Factory and in the early entertainment history of Sudbury.

G.P. Hello, I'm Gary Peck your host on Memories & Music, presented Sunday at one o'clock by Inco Metals Company. This week my guest will be Jarl Pernu and we'll be talking about a variety of interesting aspects of early Sudbury and area history. For example, Jarl's father Emil Pernu operated what presumably would have been the first theater in Crean Hill, in addition he had an early theater in the community of Copper-Cliff and as well in Little Current. Also, his father was the founder of the Northern Ski Factory, located on Lorne Street. Join Jarl Pernu and myself at one o'clock when Inco Metals presents Memories & Music, on stereo ninety-two point seven, CIGM-FM.

(MUSIC)

G.P. Welcome to the interview portion of Memories & Music. Today our guest is Jarl Pernu and Mr. Pernu welcome to the program. Mr. Pernu you were born December the 12th 1910, in Copper-Cliff and like so many people in this community you've been associated with the mining industry. Most of our life. Both Falconbridge and Inco I believe.

J.P. That is correct.

G.P. You began with Inco or its forerunner at least?

J.P. That's right.

G.P. You started at the, was it the copper refinery?

J.P. I worked first at Creighton mine.

G.P. Creighton mine . . .

J.P. That's right.

G.P. During the 1920s is that when would have started?

J.P. Yes, around 1927 and after that I went to the refinery.

G.P. You were there for what, a few years? Not an extended period of time.

J.P. Not too long no.

G.P. The bulk of your working career was with Falconbridge I believe.

J.P. That's right.

G.P. What line of work, were you involved with there?

J.P. Smelting . . .

G.P. You were working in the smelter itself?

J.P. Yes, I was a foreman there.

G.P. Do you recall what your wages were when you began working at the Creighton Mine, back in the 1920s.

J.P. Not really. But when I started at Falconbridge I was making making thirty-seven cents an hour.

G.P. What year would that have been?

J.P. That was in 1932.

G.P. During the tail-end of the Depression.

J.P. That's correct.

G.P. Probably felt you were very fortunate to be employed at that time I suppose.

J.P. That's right.

G.P. I hear stories--and they don't surprise me of course, long line-ups of men wanting to work in the mines. Do you recall seeing those?

J.P. When I went to Creighton mine to look for work, there was about five hundred men standing outside. And I didn't know what they were doing there in the line-up, so I walked right by them and walked inside.

G.P. Not knowing any differently, you just walked right in.

J.P. I didn't know any different. So the clerk happened to be a friend of mine and he said: "You've gotta get out

a here. You can't come in here." I said: "I'm not gonna stand in that line-up!" And just then Mr. Parker came in and he said: "What's going on?" "Well," I says: "I'm looking for a job." He said: "Why don't you stand in the line-up?" I said: "I'll never get a job that way." He said: "Okay, come on in, have your physical." So that's how I got on.

G.P. So a little bit of agression at that time, got you to the front of the line, and got you a job working for . . .

J.P. I worked for Charlie Lively in the mine, right in the mine. And that's, I guess Lively's named after him.

G.P. Named after him. What was his position?

J.P. At that time he was mine captain in Creighton . . .

G.P. Right. Not that many people can lay claim to having a community named after them, can they?

J.P. That's correct.

G.P. You were underground at Creighton I assume?

J.P. That's right.

G.P. What was the work like. What kind of work were you involved in?

J.P. A . . . shovel.

G.P. Shovel.

J.P. Shovelling mostly.

G.P. Now in addition you worked for Falconbridge in the smelter was it?

J.P. In the smelter, yes.

G.P. And what was the nature of the work there?

J.P. Well I've worked right from the bottom up, to general foreman.

G.P. So there were a variety of jobs involved there.

J.P. Every job in the plant.

G.P. Now you mentioned you worked at the Cobalt was it the Cobalt plant?

J.P. No.

- G.P. Not that was your father. You worked at the refinery. And you were the first inspector at that refinery. So the nature of your position would be, it would involve inspection but what exactly would you be doing in that capacity?
- J.P. We inspected all the wire bars that came off the line and you chip in anyplace there was blow holes, you chip in and you discard them if the holes were too deep.
- G.P. So the main component of your job was, it was the safety aspect of the work. That was the major responsibility.
- J.P. Not truly because . . .
- G.P. No?
- J.P. You couldn't, you couldn't make wire out of those wire bars that the holes were through, see?
- G.P. So you were inspecting the product or the ultimate product as well?
- J.P. That's right. That's right.
- G.P. What prompted you to go into mining? Was it because it was, it was THE industry in the area and you were living here?
- J.P. Well I went to Sudbury Mining and Technical School and I went on the diamond-drills; and I worked survey; and in the bush; and things like that. I like that.
- G.P. It's something that you enjoyed?
- J.P. That's right.
- G.P. And plus the fact that the opportunities were here, weren't they?
- J.P. That was the only work was available.
- G.P. Yes. Sudbury Mining and Technical School, was that the . . .
- J.P. That's the Sheridan Tech. now.
- G.P. Yes. The Sudbury High-School today. The large complex where they're now joined . . .
- J.P. Oh, possibly.
- G.P. Sudbury Secondary, yes.
- J.P. Yeah, possibly.

- G.P. Now was that the traditional route for youngsters at that time, or had an interest in mining and wanted to progress was to follow that avenue?
- J.P. I would think so. They also had woodworking and some of my friends turned out to be real good carpenters.
- G.P. Through that association?
- J.P. Through that school.
- G.P. Can you recall the names of some of the people you worked with, some of your supervisors, for example, at Inco or at Falconbridge. You look back over forty-two years with Falconbridge?
- J.P. That's right.
- G.P. And a number with Inco.
- J.P. Oh yes, I know them all. I know them all. I see in the paper now: Pete Barry stepping down as president . . .
- G.P. Of?
- J.P. Of . . .
- G.P. Of Falconbridge?
- J.P. Yeah that's right. He's going to be just, he's going to be a director or something but I know Pete quite well.
- G.P. Having worked that many years in the mining industry, it's I would imagine when you're out on the streets in Sudbury, you encounter many people, that you worked with over the years.
- J.P. Not as many now, before I knew . . .
- G.P. At one time . . .
- J.P. I knew every person in Sudbury. But not anymore. I know very few now.
- G.P. Right. Being out of the work force. We're going to take a break on that note. We'll turn the program over to Doug McLaughlin our music host. And when we come back, we'll, we'll talk about entertainment in this area in early theater. First we'll hear from Doug McLaughlin.

(MUSIC)

- G.P. Today on Memories & Music, our guest is Jarl Pernu associated with the mining industry in the area. Mr. Pernu you mentioned at the onset of the program, that your father Emil Pernu operated the only theater in the Crean Hill, the first theater in Copper-Cliff, and either the, was it the first theater in Little Current as well? Or one of the early ones anyhow.
- J.P. I think so.
- G.P. Possibly the first one. Now that in itself, I think is, is quite, quite interesting. What was your father like as an individual? He came over from Finland I think you mentioned.
- J.P. Well he just wanted to work and do things you know? He wants to accomplish something.
- G.P. A man ahead of his time, as you would suggest?
- J.P. That's right. He was ahead of his time.
- G.P. Saw the opportunities. What got him interested into theater itself? He just recognized that as an up and coming?
- J.P. Just the opportunity was there, and no one else saw it at that time.
- G.P. Let's talk about Crean Hill now for example, he owned the only theater in that community. Did it have a name? Was there a name on it?
- J.P. Just the Crean Hill theater.
- G.P. Crean Hill theater. Is the building . . . The building is no longer standing.
- J.P. No.
- G.P. What period of time are we talking, during the War?
- J.P. I would say from 1914 to 1918.
- G.P. For about four years. How frequently would the films be shown? How often?
- J.P. Well every night.
- G.P. Every evening?
- J.P. Every evening.
- G.P. Were they shown on Sundays?

J.P. Not Sundays no.

G.P. But they'd be shown Monday to Saturday evening.

J.P. Monday to Saturday.

G.P. One showing.

J.P. One showing.

G.P. Not your Saturday afternoon matinees either?

J.P. No. No. Just an evening.

G.P. What was the theater like?

J.P. Well it was just a cracker box of a building, rectangular, about hundred feet long by thirty feet wide, or you know, in that area. And a little stage, with a small screen about, oh the screen would be possibly ten feet.

G.P. And what would the people sit on.

J.P. The chairs were all wooden kitchen chairs, with a . . . fastened together with a two-by-four underneath them to keep them in a row.

G.P. To keep them from moving around . . .

J.P. That's right.

G.P. Today we associate pop and popcorn with theaters, in those days you'd go to watch the movie.

J.P. Not that time, there was no popcorn no, there was nothing.

G.P. No. How many would fit into the theater? How many would it hold?

J.P. Oh, I think if you had a full-house, you would get a hundred in.

G.P. You'd get that many?

J.P. I think so, yes.

G.P. And most of the people would be from the Crean Hill area, who would go?

J.P. That's right.

G.P. Did you ever do any advertising or was it word of mouth?

- J.P. No. Just the posters on the outside of the theater. There was little posters saying what was on, you know.
- G.P. Right.
- J.P. Like Mary Walcamp, Eddie Polo, I remember that picture of Mary in The Lion's Claw. That sticks in my mind.
- G.P. Of course you were born in 1910, so you were fairly young when you were watching these and we're talking of course silent films, silent movies.
- J.P. Silent movies. Yeah.
- G.P. Who was the projectionist?
- J.P. My dad was most of the time . . .
- G.P. In Crean Hill . . .
- J.P. In Crean Hill.
- G.P. Did your mother have an interest in the operation as well?
- J.P. No. Not a bit, no. She was a housewife and looked after us kids.
- G.P. But wasn't interested in going to the theater?
- J.P. No.
- G.P. What was her name?
- J.P. Anna.
- G.P. Anna. And she came over from Finland after your father was here. He sent . . .
- J.P. He sent for her and the family, after he was . . .
- G.P. How many in the family?
- J.P. Living now?
- G.P. No. Then. How many were in the family.
- J.P. Well there were four boys and three girls.
- G.P. Four boys and three girls.
- J.P. But I was born here in Canada.
- G.P. Right. Most of the boys would help out with the theater I would imagine. There'd be some work involved.

J.P. Well there was always work involved, that's right. Specially delivering the films you know.

G.P. You lived in Copper-Cliff, while you operated the theater in Crean Hill.

J.P. That's correct.

G.P. So, you would, you would have to go out there every evening to run the--what time would the film, what time would the movie house open?

J.P. Oh I would say at seven o'clock.

G.P. And how long would they last a showing?

J.P. Well a showing would last an hour and a half.

G.P. Now watching the films, mainly men, children, women, what percentage? Mainly men?

J.P. Oh there was everyone and children, especially on Saturdays there was children . . .

G.P. So it would be quite a social event . . .

J.P. Yes, that's right.

G.P. Now the films would come in by train?

J.P. They came in by train to Clarabelle Junction in Sudbury (area) and we would pick them up there and take them from there to Crean Hill; and then after a weeks showing in Crean Hill, we would take them back to Clarabelle Junction and put them on the train.

G.P. Now when would, you were mentioning at the onset of the program, you would see these films in the house as well?

J.P. That's right. Yes, Every time we got the films from Crean Hill, we would put up a sheet in the house; and plug in the projector; and run the films.

G.P. Would you have just the one projector or would you have a back-up that you would keep?

J.P. Oh no, just the one. Oh I mean one at home and we had one at Crean Hill, yes, that's right.

G.P. One at home and one at the theater, right. And you would use a crank to operate these and the faster the crank turns the . . .

J.P. The faster the people move.

- G.P. The more rapid the movement of the people. What street was the theater on. Was it on the main street itself? In Crean Hill?
- J.P. In Crean Hill, that's right.
- G.P. What would be located there today?
- J.P. I haven't been back to Crean Hill for . . .
- G.P. In years . . .
- J.P. Many years. I don't know.
- G.P. Now you also had a theater in Copper-Cliff, prior to the Rex theater, called the Foresters Hall?
- J.P. Foresters Hall.
- G.P. Now was that a building your dad owned or did he operate out of the Foresters' Hall?
- J.P. No. No. He just had a show there.
- G.P. And how frequent would that show be?
- J.P. Well not, not everyday no, it was maybe once a week, at Foresters' Hall.
- G.P. What period of time would that be?
- J.P. About 1916
- G.P. Until . . .
- J.P. '17 in there. Until the Rex theater . . .
- G.P. Began in the '20s.
- J.P. Began, yeah.
- G.P. Foresters Hall was located on what street?
- J.P. At that time it was called Poplar Street, now it is Collins, I think Collins Street, yes.
- G.P. So the Hall was on Poplar?
- J.P. Poplar and Poland.
- G.P. The corner?
- J.P. Just about on the corner, that's right.

- G.P. And you also had a theater in Little Current?
- J.P. Yes.
- G.P. Now, who, would your dad operate those three theaters at the same time? Or was the Little Current theater later?
- J.P. It, no it was in the same time period because we used to send the films to Little Current, so we had somebody else operating the projector . . .
- G.P. Equipment . . . Your dad was he the projectionist for the Copper-Cliff theater?
- J.P. Yes.
- G.P. So what you would do is, you would show the films in one theater, bring them in for another, and then move them on to the third. The Little Current theater was approximately the same period of time?
- J.P. Yes, it was that same period of time because we sent them from Clarabelle to Little Current.
- G.P. Did you attend the some of the showings at the Copper-Cliff theater, Foresters' Hall?
- J.P. No. No. I don't remember that showings there, because I was too young then.
- G.P. Oh, I see, so that might have been a little earlier before the Crean Hill then. Now what prompted your father to get out of the theater? I'm sure it was popular.
- J.P. Well Crean Hill, Crean Hill, shuts down.
- G.P. Right.
- J.P. That's right.
- G.P. In terms of Copper-Cliff then.
- J.P. And the people moved out and . . .
- G.P. What about Copper-Cliff itself though?
- J.P. Well then the Rex theater started up in Copper-Cliff.
- G.P. That was a little bit of competition as well.
- J.P. Yes.

- G.P. As a youngster, I would think you would look upon those experiences, in a favourable light, not every youngster would have an opportunity to see so many films. At that period of time.
- J.P. No. It was my uncle, my uncle was projectionist at the Rex theater, for quite a while, and I used to get in free that way.
- G.P. Your uncle's name was.
- J.P. I'd say: "My uncle is up there running the machines." So they would let me in free.
- G.P. So you went to the Rex as well?
- J.P. Yes. I did.
- G.P. Your uncle's name was Hugo, I think, you mentioned.
- J.P. Hugo.
- G.P. We're going to take a break at this point, turn the program back to Doug McLaughlin, and when we return we'll talk about the Northern Ski factory, the early history of that operation. First we'll hear from Doug McLaughlin.

(MUSIC)

- G.P. Welcome back to the interview portion of Memories & Music. Our guest today is Jarl Pernu and Mr. Pernu was born in 1910, in Copper-Cliff. His father at one time owned the first theater in Crean Hill, operated the only theater in that community. Also had the first theater in Copper-Cliff operating out of the Forester's Hall. And an early if not the first theater in Little Current. And your dad also was the founder of the Northern Ski Factory. He was the one who began that Ski Factory. And where was the location of that factory?
- J.P. 533 Lorne Street. And we started to build that in 1923.
- G.P. Started to build the building.
- J.P. The building . . .
- G.P. What prompted your dad to go into the Ski business?
- J.P. Well like I say, he was ahead of his time.
- G.P. Same motivation as before.
- J.P. If he had stayed with it, look at the people using skis today. That time only Finn people used skis.
- G.P. They were the only ones who were using them.

J.P. They were the only ones.

G.P. Now the building on Lorne Street, frame building?

J.P. Frame building . . .

G.P. And he built it himself.

J.P. That's right.

G.P. Now how large would that building be? How large would it have been?

J.P. Oh, over all dimensions would be forty by forty . . .

G.P. One storey?

J.P. No. There was an upstairs also, you know.

G.P. Did you ever work in the building, in the back?

J.P. Yes, I did.

G.P. Did you fabricate skiis as well?

J.P. No, I tarred the bottoms of the skiis and I stained them.

G.P. How does one go about making, constructing a pair of skiis?

J.P. Well we bought a machine back in the bush on the Indian Reserve at Naughton; and it had a saw; and it had a shaper; and it had a band-saw.

G.P. It was a combination machine.

J.P. That's right. And this is what we used; and dad designed the blades to shape the top of the skiis, you know roughly.

G.P. Right. Now what kind of wood would one look for?

J.P. We always used birch, but it was only the outside of the birch trees; and they were taken by axe and saw; and the center of the tree was cut out; and you only used the outside of the tree to give you the spring in the bottom of the ski; and that spring would never come out, even if you got them wet, or whatever happened.

G.P. Now are you talking about the spring in the ski itself or the curve in it?

J.P. That's right. Oh no, that was put in.

G.P. That was put in. What is the Finnish term for that spring?

J.P. There's no . . .

G.P. No terms . . .

J.P. No. But we took what you call the pintapuu.

G.P. And that is?

J.P. The outside of the tree? The outside of the birch.

G.P. That was a particular characteristic of the birch tree, that was necessary for that ski.

J.P. It's a characteristic of any tree.

G.P. But the Birch tree, was the one that you selected.

J.P. That's the one we used.

G.P. Now how would you put the curve in it?

J.P. You boil the total ski in water; and then we had a form with a clamp on it, you just put it on that; and then we had a place to dry them out.

G.P. Now was it your father who made the skis?

J.P. Well he did the rough work. But we hired people to do the finish.

G.P. Do you recall who some of those people were?

J.P. Yes. The first one we had was a man by the name of Leskinen; and he made, he finished one pair of skis a day; and after two years of that there was another chap came in from Finland and he wanted a job, so dad hired him. He said he made a lot of skis. And he made four to five pair a day, of first class skis. It took a little longer to make Kajanini model, a Haaparesi model he would make five pair a day.

G.P. Okay. You've lost me on the models, now how many models would you have and what are the different characteristics of them?

J.P. Well it's just that tops were made different. But them, those two skis were specials . . .

G.P. Top of the line, in that sense?

J.P. Top of the line, and they were the models from Finland; and then dad made another ski, that he called the Sudbury model; and it was just round on top.

G.P. What would these skis sell for a pair?

J.P. Ten dollars a pair--in that area--and we supplied all northern Ontario.

G.P. What kind of a market would he have had at that time? When you mention all of northern Ontario some of the main centers, where they would have been sold.

J.P. Well we, I remember we sent them, to Sioux Falls, Timmins, all over the country, but it was just Finn people skied you know. There was some good, real good Finn people were racing in Sudbury. One chap I remember well, was by the name of Johnson. And I tarred his skis, the racing skis they always had to be tarred on the bottom, with pine tar and heated with a blow torch to make it go in. But he would not let anybody else wax his skis. He came to the ski factory, and he waxed his own before a race. But he was about, he was a man about six foot three or four tall, so his skis were about ten feet long, I guess.

G.P. And he was one of the better skiers back in the '20s.

J.P. He was the top, top, racing man.

G.P. Where did he live, Copper-Cliff, Sudbury?

J.P. No he lived in Sudbury.

G.P. In Sudbury. Are we talking cross-country, down-hill
...

J.P. Cross-country.

G.P. Did you ever, the skis you were making were cross-country.

J.P. Well these were racing skis you know.

G.P. Right.

J.P. But we made wider ones for downhill but . . .

G.P. The interest was cross-country racing . . .

J.P. The interest that time was for cross-country.

G.P. Would you recognize a Northern Ski Factory ski today?

J.P. Yes I would.

G.P. They're that distinctive.

- J.P. Yes I would. In fact my daughter in Ottawa, has a pair of skis that I gave her, I don't know how long ago; and she's never used them; and they're just like new, with the Northern Ski Factory logo on . . .
- G.P. You had a logo on it, stamped in or . . .
- J.P. No. Just pasted on.
- G.P. How many, how, I'm trying to get a reading as to how large your market was how many might you sell a week, of skis, when you began back in the 1923-24.
- J.P. When we began well, like I said, the man only finished one pair a day; and there was only one man besides us helping, you know.
- G.P. So you'd have quite a waiting list, I expect after a while.
- J.P. Not really no. We always had skis there. But when Mr. Pajala came in, he made four to five pair a day. Then we were getting ahead of the game.
- G.P. Did you make anything else there, other than skis?
- J.P. Well I have an old rocking-chair was made there. But nothing for sale no, just skis.
- G.P. And how would you get the skis from point A to B. Would they be shipped on the train . . .
- J.P. That's right. Yeah, packaged.
- G.P. Packaged in wooden crates?
- J.P. No, they were just tied together.
- G.P. Tied together.
- J.P. Tied together, with blocks in between, and string front and back.
- G.P. How long did your dad have the Northern Ski Factory?
- J.P. Oh, about five years.
- G.P. Till the latter part of the '20s; and then sold it to . . .
- J.P. Mr. Pajala* yeah.

*Toivo and Matti Pajala, brothers, bought the factory from Emil Pernu 1929.

G.P. What was his name, his first name?

J.P. Pajala.

G.P. His first name?

J.P. Can't think of it, no.

G.P. And they operated it for . . .

J.P. They operate it for quite a while, and then he sold it to Fielding. But I think, even after that, Pajala had a place on the Long Lake Road, where he made skis. So you're dad only stayed in it for five or six years.

J.P. About, yeah, I would say five or six years.

G.P. As you mentioned a man ahead of his time, considering the interest in skiing today.

J.P. Yes, that's right.

G.P. And he had a monopoly for northern Ontario, there was no one else . . .

J.P. That's right there was no one else. They used to get skis from Finland. Some of the people here would order from Finland.

G.P. It's, that's quite an interesting story when we take a look at the business history of Sudbury. On that note we'll take a break, when we come back we'll wrap the program up, but first we'll hear from Doug McLaughlin.

(MUSIC)

G.P. Welcome back to the interview portion of Memories & Music. Jarl Pernu has been our guest today. Mr. Pernu has been talking about the Northern Ski Factory, early theater in this area, including Crean Hill, Copper-Cliff, Little Current. Mr. Pernu we just have a few minutes left, but there are a few loose ends to wrap up at the moment. One, you have a ledger there, a listing of some of the expenses and income for Crean Hill theater, in 1916.

J.P. That's right. In August 1916, from the 21st to the 26st of August, the income, the money taken at the door was a hundred and twenty-dollars and fifty-five cents. And the expenses were forty-five dollars and fifty-five cents. So he made seventy-five dollars for one week . . .

G.P. In August . . .

J.P. In August from the 21st to the 26st.

- G.P. Now what kind of expenses would he have? He would pay for--you had a player piano--in the Crean Hill theater.
- J.P. That's right, we had a player piano, but then the films cost twenty dollars . . .
- G.P. Per . . .
- J.P. Per week.
- G.P. Per week.
- J.P. Twenty dollars a week for the films and then the transportation of the films were about oh, fifty cents, to fifty-five cents.
- G.P. How did you're dad get to and from Copper-Cliff to Crean Hill, horse and buggy or car?
- J.P. Well we did, we had a car but that time the roads were so . . .
- G.P. Impossible . . .
- J.P. Well it was just, that Soo road was just a country road, a dirt road. I remember going on up and seeing a hundred, two hundred partridge beside the road.
- G.P. Not today!
- J.P. Not today, no.
- G.P. So would you take a horse and buggy?
- J.P. Horse and buggy, we had a horse and buggy yes, and we had one of the first Ford cars in Copper-Cliff.
- G.P. Now that would be a lot of people when you mention the amount of money coming in, because I think, in Copper-Cliff for example, it was ten cents the admission charge?
- J.P. For children, I paid ten cents when I did pay, but I mostly got in for free.
- G.P. And I imagine there would be lots of friends who would want to be coming in with you for free.
- J.P. That's right.
- G.P. I recall interviewing Gord Bisset a year or so ago and of his father, J. R. Bisset, was associate with Past-time theater and others and Gord made the comment that as a youngster he was quite popular when it came showtime.

J.P. Yes I remember Gord, quite well.

G.P. Now the building itself, is no longer standing in Crean Hill?

J.P. No, that's right.

G.P. What, what became of it?

J.P. Well we tore it down. I helped tear it down too; and we moved the lumber to Sudbury; and we built the houses on Lorne Street; and later the Ski Factory.

G.P. From that lumber?

J.P. No just the original two houses, were built from that theater lumber.

G.P. Are any of them still standing?

J.P. There's just one standing now.

G.P. Still standing. Some of the lumber from the old Crean Hill theatre.

J.P. That's right.

G.P. Back to the Northern Ski Factory. How did one fasten their skiis?

J.P. You didn't fasten them.

G.P. How did you keep them on?

J.P. There was just a toe strap, and you slid your toe in the strap and that's why you use.

G.P. So it wasn't very complicated at all.

J.P. Not a bit, no.

G.P. Compared to . . .

J.P. If the going got rough, you jumped off the skiis.

G.P. I assume you were a skier?

J.P. That's right.

G.P. I would think you had, for a number of reasons, including the fact that the skiis were so accessible. Well we're going to have to wrap the program up Mr. Pernu, and on behalf of our listening audience I would like to thank you. I found today's program most interesting from a

number of reasons, one: the early entertainment history of Sudbury has rarely been recorded, and in addition: the Northern Ski Factory certainly was one of the early more successful businesses associated with Sudbury, quite unique for the area. And it's evident from the interviews today, that your dad was, as a man, as you indicated, very much ahead of his time.

J.P. Thanks very much.

G.P. Made quite a significant contribution. So on behalf of our listening audience thank-you very much.

(END OF TAPE)