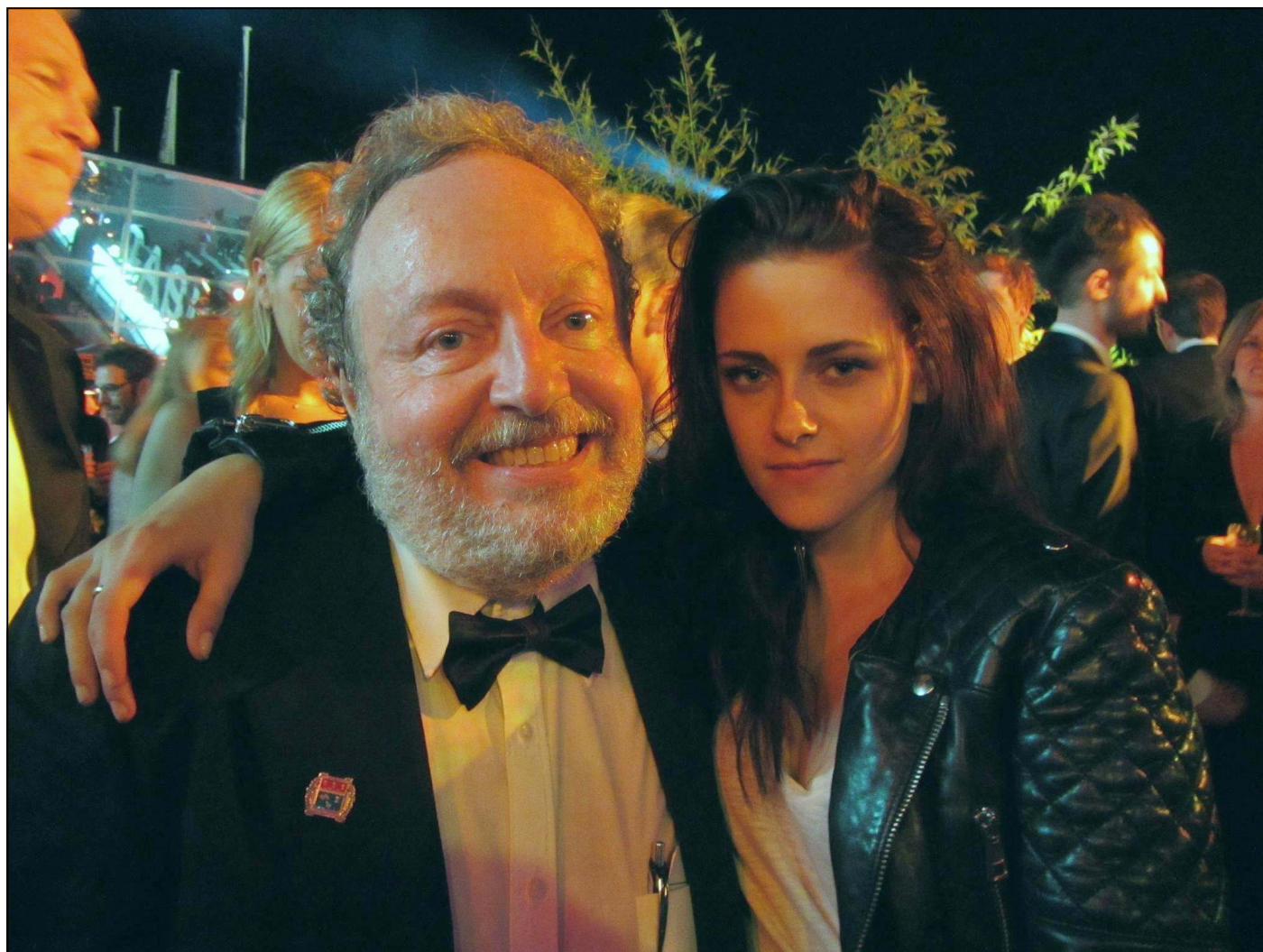


Summer 2012

Number 108

# Le Trésor des Kironac

Bulletin of the descendants of Alexandre de K/voach



Gerald Nicosia, dubbed the **White Knight** by the California Press, with Kristen Stewart in Cannes (Photo : Gerald Nicosia 2012 ©)



Kironac  
Kironack



Kérouac  
Kérouack



Keroac  
Keroack



Kéroack  
Kyrouac

Breton  
Burton



Curwack  
Curwick



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#### **Authors and contributors in the present issue (in alphabetical order)**

Rick Dale, François Kirouac, René Kirouac, Greg Kyrourac,  
Gerald Nicosia, Marie Lussier Timperley

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#### **Setting**

French Edition: François Kirouac  
English Edition: Greg Kyrourac

#### **Translation and Editing (in alphabetical order)**

J. A. Michel Bornais, Yolande Genest Bornais,  
LeRoy Roger Curwick,  
Marie L. Timperley, J. Brian Timperley

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# The President's Word

In this *Trésor 108*, we present many articles about the film *On the Road*, based on Jack Kerouac's famous defining novel. As you probably read in the newspapers, the film was officially premiered at the Cannes Film Festival on 23 May 2012. Jack and *On the Road* are very much in the limelight in France at the present time.

Gerald Nicosia, American author (*Memory Babe*) and well-known Kerouac specialist, was mandated by the KFA Board as our special correspondent in Cannes. As you read in *Le Trésor 106*, you know that he played a very important part in the preparation of the actors prior to the filming. So in Cannes, Gerry and his French hostess, Noémie Sornet, proudly displayed their K/ badges on *La Croisette*.

According to the first comments read in newspapers and on Internet, movie critics were not particularly impressed by the film and some journalists wrote that it had only garnered a polite response. However, Gerry confirmed that the public not only liked the film but also gave it a ten-minute standing ovation at the premiere.

Gerald Nicosia attended the premiere and said that the cinematography was simply breathtaking and the actors' performances quite remarkable. You can read his comments in two interviews done by email by Rick Dale, assistant professor at the University of California in Merced. Gerry shares his impressions by answering Rick Dale's many pertinent questions. We wish to thank Rick Dale for giving us permission to reprint these two interviews in *Le Trésor* and we take this opportunity to welcome him as a new KFA member.

It is certainly interesting to discover what goes on "behind the scene", and that Gerald Nicosia and Director, Walter Salles, have known each other since 2006. These two interviews also bring to light some strange (or peculiar) "back room deals".

Reading these articles also helps to understand why actress Kristen Stewart emphasized Gerald Nicosia's part in the making of the film during the press conference following the premiere of the film in Cannes. Aware of the context in which she spoke up enables us to appreciate that Kristen Stewart showed a great deal of courage and proved unequivocally that she will not condone injustices; something *Le Trésor* is very pleased to highlight.

Given the importance and the quantity of information about *On The Road*, we want to let you know that the interview with Mrs. Marie-Ginette Guay, the Quebec City actress who played the part of Gabrielle-Ange Lévesque, Jack's mother, in the film, will be published in our next issue, number 109, due to come out in September, and possibly coinciding with the North American premiere of *On The Road*.

Carrying on with our genealogical/historical research, here is the second part of a study entitled: What notaries' deeds tell us about Louis Carouac, our ancestor's youngest son. It has been most interesting to discover the extent of a life time of transactions, all those found so far.

On pages 21-22, you will find the Financial Report for 2011 and the Treasurer's comments on the KFA's financial situation which is rather good.



François Kirouac

Collection François Kirouac

You will no doubt be interested to discover Miss Sylvia Daoust, the first professional woman sculptor in Quebec, to whom we owe, amongst many works of art, the impressive monument to Brother Marie-Victorin proudly standing at the entrance of the Montreal Botanical Garden.

Ever met a crime scene investigator? Michael Kyrourac reflects on his career in Illinois, after retiring last year. Greg Kyrourac, his first cousin, spotted the article published in *Paxton Record - The News-Gazette*. Our sincere thanks to the *Paxton Record* and writer, Will Brumleve, for permission to reproduce this article in our English edition of *Le Trésor 108* and our translation in our French edition.

Once again, we are on the road, but this time with Vincent-Gabriel Kirouac, the K/ knight who left St. Pacôme, (Quebec) two months ago, and who is now riding on his horse, Coeur de Lion (Lion's Heart) across Canada.

Exceptionally, there is no *Genealogy & Readers' Page* in the present issue due to lack of space, the next one will be in *Le Trésor 109*.

Enjoy!

# Tribute to Kerouac

by Gerald Nicosia



Gerald Nicosia  
(Photo : Susan McRae ©)

In 1972, I was a Teaching Assistant at the University of Illinois in Chicago, getting my master's degree in English and American literature. I had very little knowledge of Jack Kerouac, other than some photos I had seen, one of him in a cowboy hat (by Robert Frank) that interested me a great deal. My officemate was a hip kid from Harvard who kept dropping Kerouac's name in our conversation because he knew I hadn't read Kerouac. This was only three years after Jack had died, but only two Kerouac books were still in print, *On the Road* and *The Dharma Bums*.

I finally went out and picked up *The Dharma Bums*, because it was the lesser known of the two and I tend to avoid books that are "famous." Five pages into the book, I was blown away. He (Ray Smith, the narrator, a stand-in for Jack himself) met a bum on a gondola train car, traded some cheese for a prayer from St. Theresa, and then went

down to the beach in Santa Barbara, at night, to cook his supper. As he was looking up at the stars, he started asking "the big questions": why am I on earth, what is my purpose here, etc.?

Nobody else in my contemporary fiction classes—Updike, Roth, Bellow, Mailer—was asking those questions. Then, as I read more of the book, I was much impressed by Kerouac's compassion for the down-and-out, the working class, those on the wrong side of American capitalism. It reminded me of Jack London, especially *The Iron Heel*, which my dad used to read to me when I was ten years old.

When I began researching my biography of Jack Kerouac, *MEMORY BABE*, in 1977, there was no college in the country (that I could find, and I canvassed hundreds) which offered a course in Kerouac's work. Now the whole world—if one is to judge by the media attention being given to every new Kerouac book published from his archive, to anniversaries such as his 90th birthday, and to the movie of *On the Road*--is ready to celebrate the importance of Jack Kerouac's seminal Beat writings. By the look of it, in 35 years—a short time by the standards of literary history--Kerouac has become canonized as one of the major American writers of the 20th century. While I am certainly gratified that my own early sense of his value has been confirmed, I can't help being a little troubled by what seems more a triumph of marketing than a true, heart-deep appreciation of the man and his work.

While Kerouac's books are earning millions of dollars in forty different languages, and while his manuscripts and notebooks are selling for unheard-of prices, it is important to remember that he was shunned by the commercial publishing establishment --and mainstream society-- for almost his entire lifetime. There was only a brief honeymoon of two or three years (1957-1959) when his books were sought by publishers, and after 1960 he once again struggled to get publishing contracts for his work.

Moreover, he wrote to celebrate a brotherhood of all men, especially the poor, the down-and-out, the outcasts, and all those otherwise labeled losers and failures. I think he himself would have a hard time now accepting that his name and literary works have become a "name brand."

He wanted a country that cared for its poor, its scorned minorities, and all those who didn't fit in -- not publicist-fueled mega-celebrations of his birthday or of juvenile novels he himself did not wish to publish. If we wish to truly honor Kerouac, let's work for the values he spent his life promoting in some of the sincerest writing in American literature.

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Gerald Nicosia is the acclaimed author of *Memory Babe: A Critical Biography of Jack Kerouac*, *One and Only: The Untold Story of On the Road*, *Jan Kerouac: A Life in Memory*, and *Home To War: A History of the Vietnam Veterans' Movement*.

Wednesday, May 2, 2012

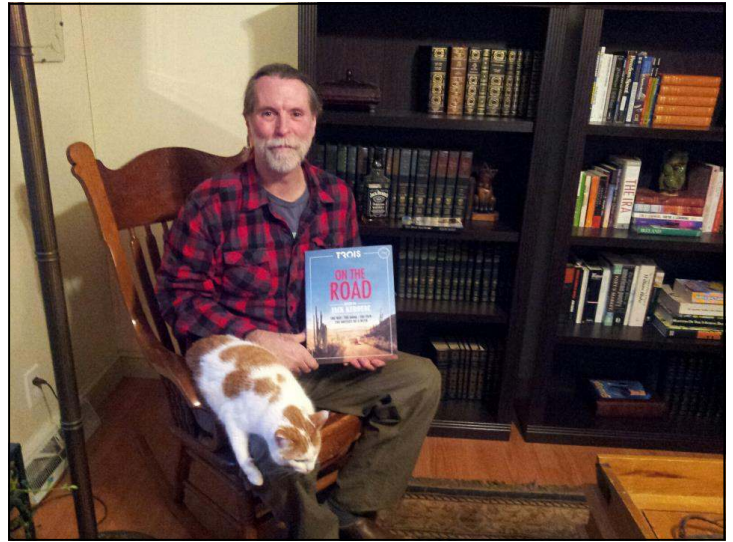
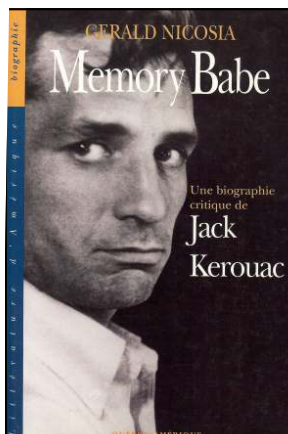
## Special *On The Road* edition of *Trois Couleurs* is a winner!

by Rick Dale

**T**oday I received my copy of *Trois Couleurs'* special *On The Road* edition. That's me above holding the special issue and wearing my Jack Kerouac shirt. Of course, my cat, Karma, insisted on getting in the picture (it was totally his idea - I think Jack was watching).

Folks, this special edition from *Trois Couleurs* is awesome and you absolutely need to get a copy. It is 242 pages of full-color Kerouac lore, with pictures you may have never seen (Jack at age 5 and 14, for example), and fantastic entries like a guide to all the characters in the film with pictures of the real-life person next to a bio and a picture of the actor portraying that character. There's a 2-page spread of many different *On The Road* book covers, descriptions of Kerouac's actual journeys, various articles ("Is There A Beat Look?"), and extensive information about the film itself, including interviews with the actors, pictures, etc.

All in all, this is an amazing compilation of Kerouac lore and pictures. I only have one complaint: There's a bibliography at the end with 22 entries representing "those that have accompanied us throughout the making of this special issue." The list includes Ann Charters' *Kerouac: A Biography*, Carolyn Cassady's *Off The Road*, Anne Waldman's *The Beat Book*, Brenda Knight's *Women of the Beat Generation*, and various other resources. **But it doesn't include the most important Kerouac biography, Gerald Nicosia's *Memory Babe: A Critical Biography of Jack Kerouac*!** What an oversight! Salles even used Nicosia at his "beat boot camp" to train the actors for the film!



Rick Dale holding *Trois Couleurs On The Road* special edition (photo by Crystal)

I would love someone to explain why this is, but I am afraid I know the answer. It can be found starting on page 220, which begins a multiple page section of tributes written by the likes of Al Hinkle, Carolyn Cassady, Joyce Johnson, Jerry Cimino, and others. But no Nicosia. There is, however, an entry by John Sampas, and that tells the story. Sampas controls the Kerouac estate purse-strings, and given his battle with Nicosia as Jan Kerouac's literary executor, Nicosia is persona non grata whenever Sampas is involved in something.

Maybe there's another explanation, but I sure can't fathom what it might be. Truly sad.

Nevertheless, except for this obvious slight, *Trois Couleurs* has done a fantastic job and you will definitely want to get your hands on this special edition. It should be available on Amazon at some point. In the meantime, you can enter the *OnTheRoad4Kerouac* project's contest to win a free copy [here](http://thedailybeatblog.blogspot.ca/2012/05/special-on-road-edition-of-trois.html). (See Web Site)

Time to go - I have reading to do and can't wait to get started.

SOURCE: <http://thedailybeatblog.blogspot.ca/2012/05/special-on-road-edition-of-trois.html>



# The Making of *On The Road* Exclusive Interview with Gerald Nicosia

by Rick Dale\*

As readers know, *The Daily Beat* recently received a copy of the Official Special Issue of *Trois Couleurs* #8, dedicated to the upcoming Walter Salles-directed adaptation of Jack Kerouac's beloved beat generation novel, *On The Road*. Knowing that author Gerald Nicosia helped train the actors at Salles' "beat boot camp," I was surprised that Nicosia wasn't mentioned in the Salles interview. I was further surprised that Nicosia's *Memory Babe: A Critical Biography of Jack Kerouac*, considered by many to be **the** definitive Kerouac biography, wasn't listed among the 22 entries in the issue's bibliography. To find out what's going on, I interviewed Gerald Nicosia by e-mail. That interview follows verbatim, and

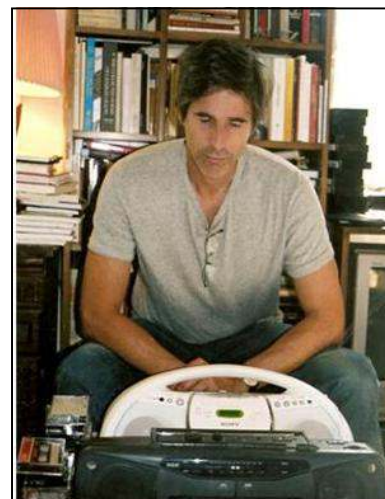


Gerald Nicosia reading poetry in San Francisco, 2008. Photographer unknown

I've also included a number of pictures taken by Nicosia (or Anne Marie Santos) that document his involvement. Importantly, this is the first time some of these pictures have been made public.

**The Daily Beat:** We understand that your involvement with Walter Salles and the film goes back to 2006. Can you tell us how you came to be involved and describe your early encounters with Salles? We also know that you were involved in Salles' "beat boot camp" in Montreal in 2010. Tell us how you got involved in that and how Salles took advantage of your extensive knowledge of Kerouac and your collection of recordings, books, etc.

**Gerald Nicosia:** Walter Salles had just gotten the rights to ON THE ROAD from Francis Ford Coppola. He felt, being Brazilian, that he had to familiarize himself with the Americanness of Kerouac before he could make the film, follow the same highways, talk to the people who knew Jack, or knew about him, like myself. He decided he would make a documentary of his journey, and he did, called IN SEARCH OF ON THE ROAD. It hasn't been released yet, but I saw a rough cut of it at the San Francisco International Film Festival in May 2010. I was one of the people who was interviewed in it. That interview was done at



Director Walter Salles listening to tapes in Gerald Nicosia's office  
© Gerald Nicosia 2006

my home, in my office upstairs, in Corte Madera. Salles and his film crew spent about four hours with me. They filmed about two hours of interview with me. I also played them dozens of tapes, which I had just gotten back from U Mass Lowell, having won that lawsuit (by settlement). These were the MEMORY BABE taped interviews, which I had put at U Mass Lowell for public study in 1987, and which were locked up because of threats from John Samps in 1995. So I had just gotten them back, in time for Salles to hear them. He was much taken by the interviews of Lu Anne Henderson and John Clellon Holmes, among others. I also showed him hundreds of photographs, showed him footage of Jack Kerouac

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*\*Posted by Rick Dale, author of The Beat Handbook at 1:37 PM on his Blog: The Daily Beat*

shooting pool at the Pawtucketville Social Club in Lowell, filmed by a Montreal TV crew—which Salles hadn't known existed—he was blown away by it. I also played music for Salles, like Wynonie Harris's "screaming blues" song, "I Love My Baby's Puddin'," which was Neal Cassady's favorite song. Salles hadn't heard that either.

**The Daily Beat:** One of the pictures you shared - the one taken by Lu Anne Henderson's (Marylou in *On The Road*) daughter, Anne Marie Santos - shows you on the set of the movie. How much time did



Gerald Nicosia (right) on the movie set with Al Hinkle and Garrett Hedlund  
© Anne Marie Santos 2012

you spend on the movie set, and what was your role?

**Gerald Nicosia:** Well I was at Beat Boot Camp, the first drill instructor, in a big loft



Garrett Hedlund, Sam Riley, and Kristen Stewart with Gerald Nicosia at the Beat Boot Camp  
© Gerald Nicosia 2010



Kristen Stewart throwing a football with Garrett Hedlund, Sam Riley on left, at Beat Boot Camp in Montreal (Photo: Gerald Nicosia 2010 ©)

in Montreal, in July 2010, but that was before shooting started. I was working intensively with the actors Kristen Stewart, Garrett Hedlund, and Sam Riley, as well as talking with Walter and answering questions from various members of the crew, such as the cinematographer Eric Gautier—one of the sweetest men I ever met—and the wardrobe guy, Danny Glicker, who was also very sweet and carried his little dog (it might have been a Pomeranian) with him everywhere. That was three days and nights of solid work. Then I was on the set for a day in December in San Francisco, just before they wrapped the shoot. But I talked with Walter several times on the phone in between, exchanged emails with him, and gave him several pages of detailed notes on the script.

**The Daily Beat:** Tell us about your working relationship with Salles and with the actors.

**Gerald Nicosia:** Well, it was playing tapes, showing photos, answering questions, and just rapping with them. Some of the best stuff took place in the bar of the St.-Sulpice Hotel in Montreal, where we were all staying. Everybody let down, and I really got to know Kristen, Sam, and Garrett—or at least got to know little pieces of them. I liked them all very much—thought they were all very real people, with very real connections to Kerouac and ON THE ROAD. Sam and Garrett drank pretty heavily, and they all smoked heavily—it might have been Gauloises. I was a little bit of a Dutch uncle with them, telling the "kids" they better take care of



themselves, and of course they disregarded me and thought I was talking nonsense about adverse health effects many years down the line. Old age versus youth. But seriously, they all had serious stuff in their heads. Kristen was concerned about the plight of veterans—the current crop from Iraq and Afghanistan—and wants to play a disabled female vet. We talked about my book *HOME TO WAR*. Sam talked about how hard it was to transition from being a good-time music man in a rock band to having to be a heavy-duty lead actor, all because he auditioned for the role of Ian Curtis in *CONTROL*. Garrett made clear that he was still breaking away from that Minnesota farm he'd grown up on.

**The Daily Beat:** In Salles' description of the beat boot camp in the *Trois Couleurs* special issue, he says the following: "Barry Gifford, who has written extensively about Kerouac and *On the Road*, came to the camp to talk to us about the book and characters. Barry interviewed LuAnne Henderson, and listening to the recordings he made with her was a big help to Kristen." There is no mention of your involvement. Is this surprising to you, and do you have an explanation?

**Gerald Nicosia:** I don't know who wrote that, or why. I understand it's put in Walter's mouth, but Walter knows better. I can't believe he would have said that. No one, neither Walter nor Kristen, had heard



Kristen Stewart and Garrett Hedlund at the *Beat Boot Camp* in Montreal. (Photo: Gerald Nicosia 2010 ©)

Lu Anne's voice till I played it for them on my taped interview with her (8 hours). Everyone was so taken with the first tape that Walter insisted I play the whole 8 hours for them there in Montreal in July—and remember, I was the first drill instructor. Barry Gifford came later. He told me he was mostly there to work on the development of a new project with Walter, though he says he talked briefly with the actors in a group (I had worked with them individually and in group). He also told me that Walter later learned that he had some Lu

Anne interviews too, done for his book with Larry Lee, *JACK'S BOOK*, and which Gifford had sold to the University of Texas at Austin. Apparently someone from the production company went down to Austin to copy Gifford and Lee's interview with Lu Anne, but that was done after I'd made them realize that tape of Lu Anne even existed. And Gifford himself, as he told me the story, never played those tapes for Kristen. I can't tell you why

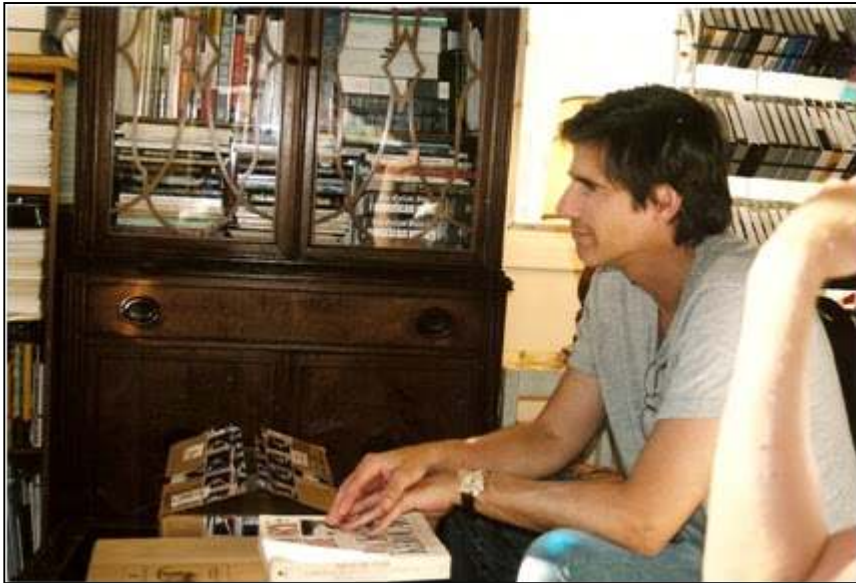
there is such misinformation in *TROIS COULEURS*. Seeing such a big section devoted to John Sampas, whose family stole the Kerouac estate from Jan Kerouac and Paul Blake, Jr. (Jack's nephew), I have to wonder if some deal was cut with him, for use of Jack's image or whatever. Despite having been proven thieves (by a final appellate decision last August), the Sampases still control Kerouac's estate and his publicity rights because the brothers and sisters inherited the estate through Stella's will, and Florida law allows you to inherit stolen property, and keep it, if no one complains within two years. Stella died in 1990—Jan didn't see the forged will until 1994, so the two years had elapsed. John Sampas and his siblings are still hanging on by the thin thread of Florida's so-called "non-claim statute."



Kristen Stewart and Sam Riley at the *Beat Boot Camp* in Montreal (Photo: Gerald Nicosia 2010 ©)

**The Daily Beat:** Another thing that mystifies us is *Trois Couleurs'* omission of *Memory Babe* from its bibliography.





Walter Salles with his personal copy of *Memory Babe* in Nicosia's office  
(Photo: Gerald Nicosia 2006 ©)

One of the pictures you shared shows Salles with your book. What did he think of it, and can you offer an explanation of why it was excluded by *Trois Couleurs*?

**Gerald Nicosia:** Salles told me at my house in 2006, and in front of the assembled cast and crew in the Montreal loft, at lunchtime, about fifty people whom he'd gathered to hear me speak—he told that whole group that “Memory Babe is clearly the best biography of Jack Kerouac, and I’ve read them all.” It is astonishing to me, completely astonishing, that it was left out of the bibliography. In fact, when he came to my house, he brought

me his personal copy, a dog-eared copy of the first Grove paperback edition, and he wanted me to sign it for him. That’s the book that he has his hands on in the photo.

**The Daily Beat:** The exclusion of *Memory Babe* from the *Trois Couleurs* bibliography reminds us of how it was omitted from the “Suggested Further Reading” list in the 2007 “scroll edition” of *On The Road*. Do you think this is related, and, if so, how? Didn't *Memory Babe* win an award and garner critical acclaim?

**Gerald Nicosia:** Because of pressure from John Sampas on Penguin books, and on Penguin beat editor Paul Slovak, my name, and MEMORY BABE, have been removed from all bibliographies and even text in the Kerouac and Beat books that Penguin publishes. I learned this, straight out, from NEW YORK TIMES columnist John Leland, who wrote the book WHY KEROUAC MATTERS. Paul Slovak, his editor, told him he had to take my name out of the text wherever it appeared. The problem was, they left in three sentences, direct quotes, from MEMORY BABE, with no attribution whatsoever. I went ballistic when I saw this in the galleys. I screamed at Penguin, “You can’t use my words and not even say they’re mine.” So they stuck a mention of MEMORY BABE into the afterward, to cover themselves legally. You have to understand, this is all because I supported Jan Kerouac’s lawsuit against the Sampases. MEMORY BABE won the Distinguished Young Writer Award from the National Society of Arts and Letters while it was still a work in progress. It has been heralded as the definitive work all over the world,



Gerald Nicosia with Charles Gillibert in Montreal, July 2010, at the St-Sulpice Hotel.  
Charles Gillibert holding his copy of *Le Trésor des Kirouac*, number 98,  
with photos of Janet Michelle Kerouac on the front-page.  
(Photo: J.A. Michel Bornais for the KFA 2010 ©)

including by the LONDON TIMES LITERARY SUPPLEMENT. Whether the omission in TROIS COULEURS comes from the same source as the omissions in Penguin books, I don't know, but I'd like to find out.

**The Daily Beat:** Did you have a direct working relationship with MK2, producer of *Trois Couleurs*? If so, can you tell us about that?

**Gerald Nicosia:** Yes, I spent time with Charles Gillibert too, when I was in Montreal, and then saw him again on the set in San Francisco in December. I also negotiated with him so that they could use material on my Lu Anne tapes in their film.

**The Daily Beat:** Can you tell us how accurately the script and the actors interpreted Kerouac, Cassady, and Marylou?

**Gerald Nicosia:** I don't know—I haven't seen the film yet, but they really wanted to do a good job. In fact, they were worrying too much about getting their parts with complete accuracy. I told them to lighten up, to take some of that pressure off, and just to try to convey the hearts, the open-heartedness, of those characters, to a public who didn't really know them—and that would be enough.

**The Daily Beat:** Do you expect to see your name in the film credits?

**Gerald Nicosia:** If there is any fairness at all to those credits, my name will be listed among them.

**The Daily Beat:** Will you go see it when it's released?

**Gerald Nicosia:** I'm hoping to see it in Cannes, but they still haven't issued me an invitation.

**The Daily Beat:** What have we forgotten to ask that you want Daily Beat readers to know?

**Gerald Nicosia:** Just that I have the highest respect for Walter Salles. He's a brilliant man, and I believe he really cares about Kerouac. So I am hoping for the best.

## Memories of Cannes: An Interview with Gerald Nicosia (including a mini-review of *On The Road*)

by Rick Dale, *The Daily Beat*

Saturday, June 2, 2012

As promised, here is the interview with *Memory Babe* author Gerald Nicosia about his experience at the Cannes Film Festival for the premiere of *On The Road*. As in past interviews here, this was conducted via e-mail. It's full of fascinating insights, and I hope you enjoy reading it as much as I did. Thanks to Gerry for the exclusive photos, including some of Kristen Stewart, Sam Riley, Garrett Hedlund, and Kirsten Dunst. Several miscellaneous photos appear at the end of the interview. Make sure to scroll *all* the way through for Robert Pattinson!

**The Daily Beat:** We understand that you just returned from the premiere of *On The Road* at the Cannes Film Festival, and that it was rather a last-minute decision. How did that trip materialize?



Sam Riley with Gerald Nicosia at the *afterparty* in Cannes (Photo: Gerald Nicosia 2012 ©)

**Gerald Nicosia:** I had hoped to be at the premiere from the time I worked on the film in July 2010. Al Hinkle and his daughter Dawn, who are good friends of mine, had talked for months about how we hoped Walter Salles or





Gerald Nicosia, wearing his Kerouac Family Association Badge, sits by the sea at Cannes. (Photo: Gerald Nicosia 2012 ©)

the production company would bring us all to Cannes for the premiere. But neither Walter nor MK2 was in touch with us. The email I was using for Walter was not bringing any response, and it may be he doesn't use it any more. But about a month ago, I was able to get in touch with his assistant, Maria Bruno, in Brazil, and from that point on, I could communicate with Walter on a frequent basis. He told me that it was going to be hard to get an "invitation" (which is what they call tickets to the premieres), but that if I came to Cannes, he would invite me and a guest to the after-party. My French friend Noemie Sornet arranged a place for me to stay, and I was able to get a moderately-priced air ticket, so there seemed no reason not to go. I really wanted to see the actors again – I mean the ones I had worked closely with: Garrett, Sam, and Kristen. There were others on the crew that I wanted to see again too, like cinematographer Eric Gautier, who is not only a complete genius at what he does, but is one of the nicest people I have ever met on this planet. The main theater holds 2400 seats, so I figured, with all the people I know connected to this film, someone would come up with a ticket for me. And that is just what happened. Charles Gillibert and Rebecca Yeldham, two of the producers that I worked with, managed to come up with a ticket for me just hours before the movie showed.

You know, I've spent forty years fighting for the mainstream recognition of Jack Kerouac as a great American writer. Forty years ago, I was arguing with professors at the University

of Illinois, telling them they should include Jack Kerouac in American literature courses, and they were laughing at me, figuratively "spitting in my face," telling me that they would never teach "that cult leader, that chief of the beatniks," in a college literary course. I think I can honestly say, without boasting, that the book I wrote, **MEMORY BABE**, the first critical biography of Kerouac (the first book to examine his works in detail), helped in a large way to further recognition and acceptance of Kerouac as a writer instead of a "chief of beatniks." I felt strongly that the first showing of this film, **ON THE ROAD**, would be a watershed in terms of Jack Kerouac reaching a much larger, mainstream audience around the world. That is to say, I felt it would be a tremendously historic occasion – in the literary world, in the cultural world, and in the political world – so I wanted very much to be there for that moment in history. And I felt I had paid enough dues over the past forty years to earn the right to be there. Thank God, I was. (And of course, thank Noemie Sornet, Walter Salles, Kristen Stewart, Charles Gillibert, and many others who helped make it possible!)

**TDB:** Before we get to your thoughts about the film itself, tell us about the experience in general. Had you been to Cannes before?

**GN:** No, I had never been in Cannes before. I had never been in FRANCE before, except for a stop in Charles de Gaulle Airport once, on my way to Italy – a country I am much more familiar with. Fortunately, I studied French in school, and have spoken it from time to time on my visits to Quebec, so a little French was still in my head – enough to get around. Cannes was all I had imagined, and more. The Côte d'Azur (Azure Coast, as they call it), is phenomenally beautiful. There are of course palms and beaches as in Los Angeles, but in Cannes the ocean is deep blue and very mild – no torrential Pacific waves – and an array of million-dollar yachts sit quietly in the harbor. Also, where the beachfront of L.A. is filled with tacky architecture, even in Santa Monica, in Cannes the row of beachfront hotels and apartment buildings, along what they call La Croisette, are simply stunning: ornate edifices, clean and shining white in the sun. On the streets are the finest cars money can buy (and I do mean money, there are as many banks here as apartment buildings, and you have to go through bullet-proof-glass vestibules even to enter one, if you need to change your dollars for Euros),

from Mercedes to Lamborghini – and everywhere beautiful women in the finest haute couture! (If I said that right!)

If you're a man, you can't get into a premiere unless you're wearing a black tuxedo with a black bow tie (though both Robert Pattinson and Garrett Hedlund defied tradition by wearing straight black ties, and no one dared say a word to them!) Great beach-front restaurants and cafés, but be prepared to pay five dollars for a cup of coffee! But if you wander into some of the narrow, winding back streets, like the rue du Bivouac Napoleon, you can find outdoor cafes a little cheaper, where they don't rush you and let you sit and write in your notebook or watch the beautiful people go by. Let's just say, I had the time of my life there!

**TBD:** Since you are a noted Kerouac scholar and were involved in prepping the actors at Beat Boot Camp (see our previous interview on 5-18-2012), your opinion about the film carries a lot of weight. Please tell us about your reactions, but no "spoilers" please (we Americans have to wait until perhaps December to see it).

**GN:** This is probably the hardest question to answer. Partly, because I don't know if the film that will be released in the U.S. in December (as I now hear) will be the same film as released in France, or whether Walter will go back and re-edit it in view of the reviews, which, as you probably know, have

been not very good. I guess, if I have to give a quick answer, it would be that there are many elements of greatness in this film (even as it stands, more than we ever hoped a film of **ON THE ROAD** could contain), but there are some crucial things left out, which I think may keep viewers from getting the full impact of the film, and of what Kerouac achieved with that landmark novel.

Let me elaborate a bit. Visually, the film is gorgeous. Eric Gautier's cinematography turns the road into another main character in the film. There is a letter where Kerouac tells how he would like to see the road portrayed if **ON THE ROAD** is filmed, and it almost seems like Gautier read that letter. We see the white line of the road "feeding into the car," we see the road dancing and rising and falling like a person with a hundred different moods. It's simply breathtaking. If the only good thing about this movie were the cinematography, it would still have to be considered a major film. But of course, there is a lot more.

Garrett Hedlund's performance as Neal is simply great – unless Sir Lawrence Olivier comes back from the grave to make a surprise appearance, Garrett should get an Oscar for that performance. Finally, we have a Neal Cassady on the screen who is not a caricature. His performance is nuanced in every way. Yes, he is sex-mad, his body moves as if plugged into a thousand-volt line, but we also see a vulnerable Neal, a lonely Neal, a pained and anguished Neal, a profoundly needy Neal (shades of Brando

in **A STREETCAR NAMED DESIRE**), and a tender Neal. We see a man with a big hole of loss at the center of his life, which is how it was in real life for him. Salles focuses on his missing father (because you can't focus on a lot of different things in a two-hour movie), but Neal was equally traumatized by the absence of a mother for almost his entire life. When Jack finally rejects Neal at the end, it will have a lot of people crying – not an emotion we expect to get from Neal Cassady.

There are also some world-class scenes in this film, scenes that will go down as landmarks in film history. There is nothing I have ever seen like the New Year's Eve party, 1948, in Salles's film. It conveys what my friend, Chicago film critic Patrick Z. McGavin, calls a "demonic joy" – in a way I cannot remember ever seeing in film. Yes, Cassavetes was good at filming parties too – and we know that Salles was influenced by Cassavetes. But this party takes off where all the other filmed parties ended – it is "Go! Go! Go!" from start to finish. It will leave you breathless. It will leave you wanting to take your girl or lady (or significant other) to the nearest jazz joint to dance nonstop for the next several hours (which was just the reaction I saw from many of the viewers at the afterparty in Cannes!) In fact, and here is one of the great things about the film, it sustains notes of that demonic joy from start to finish, despite all the pain and lost and ruined relationships along the way. That demonic joy is pure Kerouac, it's in the novel itself – and for Salles to



have captured it on the screen is a high attainment.

In brief, there are some other fantastic performances: Kirsten Dunst as Carolyn Cassady is simply outstanding; I knew Carolyn, and she got her to the tiniest detail, both physical and psychological. Kristen's Lu Anne/Marylou helps reveal the real Lu Anne, in the same way that I tried to do in my book **ONE AND ONLY**. She gets the lightning-bolt energy of Lu Anne, but also the will and sensitivity that have been omitted from so many portraits. Tom Sturridge's Ginsberg is as nuanced as Garrett's Neal. Sturridge even had Allen's facial mannerisms, as I remembered them, and he told me later, at the afterparty, that he'd studied dozens of films of Allen to learn that kind of mimicry. But it's not just mimicry. We also finally get a sense of Allen as a real person, as filled with anger and frustration at the failures in his life as he is filled with nutty joy and love for poetry. Amy Adams, Alice Braga, Elisabeth Moss, Viggo Mortensen, Steve Buscemi – their supporting roles are all fabulous.

I could say a lot more, but I don't want to review the movie till I'm sure it is in finished form – nor do I want to "spoil" it for those who haven't seen it. Let me just say, in line with the pluses, that the movie is subtly crafted by a master craftsman – and you will, on careful watching, see many details and motifs that keep the whole film tied together – like the pursuit of the lost father, who seems to keep resurfacing only to disappear once again, or the copy of Proust's **SWANN'S WAY**

that appears in odd moments throughout the film. The songs, too, from Jack's own road blues, which he wrote and sang at home into his tape recorder (which Sam Riley ably mimics at the start of the film), to the hitchhiker's (Jake La Botz's) improvised song in the backseat – these ditties of the road also create a connective web, that holds the film together and keeps it moving toward its final revelations.

The problem with the film – and the reviewers said this, but I felt it myself—is that we don't really get a sense of the spiritual or interior journey Jack Kerouac is on. We see him getting high, having sex, being mesmerized by Neal, and writing on a typewriter or in a notebook. But we don't know that he's thinking thoughts about God and angels and time (O Proust!) almost every waking minute of his life. It's that spiritual journey that made **ON THE ROAD** the enduring human classic it is, and will always be. We don't want to travel for the sake of traveling, or even for kicks (fun as they are). We travel because we want to learn about life, and to find ourselves. The best way to show that is through voiceover – to hear Jack's thoughts as he's going through these adventures.

Originally, there had been plans for a lot more voiceover in the film, and for some reason it got taken out. So now, for example, we see Jack at the end of his rope, no food, picking up butts off the street in San Francisco after both Neal and Lu Anne have

abandoned him, but we don't hear that beautiful riff about "reaching the end of chronological time" and seeing "the angels diving off a plank" – etc., that stretch of golden prose/poetry in the middle of the novel that Kerouac actually told Ginsberg was the most important scene in the book. When I saw Sam, at the very end of shooting in December, 2010, in San Francisco, he told me that he was going to read those lines as voiceover. But it's not there now. And it leaves a hole – a pretty big one.

Other little icons of spirituality, like the Walking Saint, the old man who keeps reappearing on the road in the novel to warn them "Go moan for man," have also been taken out. I don't object to Kristen's nude scenes – I guess like every other guy in the theatre, I was on the edge of my chair to get a better view! – but unless you have those spiritual moments, "Go moan for man!" to balance it out, it's going to be perceived as mostly a film about kicks. And that really wasn't what the novel was about.

I told Walter, in fact, that I'd be happy to speak with him about all this, and I hope he takes me up on it. I know of many films that were re-edited after their festival appearances, and I hope this will happen with **ON THE ROAD**.

**TDB:** Some of us have already seen pictures of you with Kristen Stewart and the other actors at Cannes, especially if

we follow your Facebook page (Gerald Nicosia Writer). What was it like to see them again?

**GN:** It was wonderful. We hugged and laughed and remembered how it all began two years earlier. They thanked me again for my help, but the fact is they gave me as much as I gave them. To have gotten to know three such bright and good-hearted young people – really dedicated to their craft, and to telling important truths in their acting – has heartened my own somewhat jaded faith in the human race. Sam, Kristen, and Garrett are just fine people – they don't get much better. I also got to meet some of the other stars I hadn't met before, like Kirsten Dunst and Tom Sturridge, and they impressed me as equally smart and dedicated and caring individuals. It was an extraordinary assemblage, not just of talent, but of actors with heart – and in fact, that's what the Beat Generation itself was, a collection of extraordinarily big-hearted, open-hearted individuals, who were able to use their heartfulness to push America out of the hatred and paranoia after World War II, and quite a ways down the path toward the Age of Aquarius, the Flower Power and "Love is All You Need" of the Sixties, my generation. It might have been Kristen who said this film was unique because it was the first time she'd been part of a cast and crew that felt like one big family. And of course, Kerouac had said essentially the same thing about the Beat Generation, that "it's a vast collection of friends." So there was quite a bit of magic and synchronicity going on, that helped Walter and the others in their job.



Garrett Hedlund and Kirsten Dunst at the afterparty  
(Photo: Gerald Nicosia 2012 ©)



Garrett Hedlund and Gerald Nicosia at the afterparty  
(Photo: Gerald Nicosia 2012 ©)

**TDB:** Did you get a chance to speak with Walter Salles, the director, or producer Charles Gillibert of MK2? If so, please tell us about that.

**GN:** Yes, I talked quite a bit with both Walter and Charles. The night of the premiere, they both seemed very worried about how the film would be received. Walter was a little giddy too – I think with the relief that all those years of work were finally completed. Charles said he was resigned to the fact that this film would probably have a small, art-house audience. He talked about consciously making the decisions that would keep the film from becoming a blockbuster, in order to try to keep it true to Kerouac's intentions. I completely honor him for that, but I also feel (and told him) that if the film wins only one or two Academy Awards, it will be enough to push it out of the art houses and into the multiplex theatres everywhere. That has happened before with films that were supposed to be art-house movies, such as Oprah Winfrey's **PRECIOUS**, or before that, **DRIVING MISS DAISY**. My own feeling is that with a little tweaking, perhaps returning some of the voiceover to the film, **ON THE ROAD** could become one of the great movies of all time.

**TDB:** We've also seen pictures of you with Noemie Sornet at Cannes. What can you tell us about her and the Kerouac project she founded?





Hedlund, Stewart, Salles, and Riley  
studying at Beat Boot Camp  
(Photo: Gerald Nicosia 2010 ©))

**GN:** I cannot say enough good things about Noémie. She is extremely bright, extremely dedicated to Jack Kerouac, and perhaps the most determined person I ever met (even more than I was when I was her age!). She refuses to give up on any project or effort that she believes in, and I think that will carry her far. Although she is young, she is what we used to call “an old soul”– someone whose wisdom seems to have nothing to do with their chronological age, as if they brought all their wisdom with them, intact, from many previous lifetimes. She came up with the absolutely great idea that there should be a roll of tributes (Kerouac didn’t call it a “scroll,” Christie’s auction house did!) as long as the actual roll manuscript of **ON THE ROAD**, 36 meters I think. She’s gathering those tributes now, from people of all ages and all walks of life, some who knew Kerouac, and some who just love his work.

And people who read Kerouac are not all academics. Just yesterday I met a waitress in my local café, about 21 years old, who told me that Jack Kerouac changed her life, led her to drop out of college for a year and take to the road between Washington State and Los Angeles, and learn more

about the world (and about herself) than she’d ever learned in school. She’s working as a waitress now, but plans someday to go back to college, and someday to travel again, even farther—maybe to Europe. Those are the kind of people whose stories Noémie is gathering – and it should have been done a long time ago. I can’t wait to see Noémie’s finished roll. And I can’t wait to find out what sort of project Noémie comes up with next! (Because her mind and creativity never stop working.)

**TDB:** Were you credited in the film, and, if not, how do you think your presence at Cannes might affect that in the U.S. version?

**GN:** My friend, the film critic Patrick McGavin, saw the film at the press screening on the morning of May 23, and he said there were two credits to me, one as advisor, and one for allowing them to use my tapes of Lu Anne. When they showed the film that evening, I didn’t get to see the credits, because they cut off the film very abruptly to show live video of Walter and the actors down in the front row. It all has to do with generating applause, since in Cannes they actually time the applause, and the length of the applause can influence the judges in terms of their decisions about winners. I look forward to seeing the film in a theatre, where I can actually watch my name roll by (twice!) – it will be a moment of satisfaction for me. And if they re-edit the U.S. version, they better not edit that part out!



Noémie Sornet and Gerald Nicosia before the première of *On The Road* in Cannes. Note that both are proudly wearing the K/ badges.  
(Photo: Gerald Nicosia 2010 ©))



Noémie Sornet with her French edition of *Trois Couleurs* at the afterparty.  
(Photo: Gerald Nicosia 2012 ©)

**TDB:** What was your most memorable moment from the trip?

**GN:** There were about 1500 people at the afterparty, right after the showing of the film. It was held in a club that is actually part of the huge Palais des Festivals complex – a club called The Magic Garden Meets Le Baron, which sits atop the casino adjoining the theatres. Part of it is inside, including a dance floor, and part of it is outdoors, an outdoor rooftop garden complete with a full bar. These were almost all movie people and celebrities – many of them having worked on this film or other Cannes films. Even Kristen Stewart's mother Jules was there, equally beautiful as Kristen, but with a large tattoo on her arm. Again, all the men were in tuxedos, and the women were in absolutely gorgeous gowns – or most of them were. Kristen Stewart was

in a very expensive black leather jacket, which made her look a little like her Joan Jett character.

But here's my point. It was an open bar all evening – there were endless circulating trays of exquisite food (I ate the first caviar I've ever eaten in my life!) – people were exploding with joy and excitement, and there was a dance floor with strobes and pounding music, filled to capacity with dancers. The noise of the music and of people talking and laughing, which came off the rooftop, could probably have been heard blocks away. At some high point of the evening, I betook myself off to a corner (as I sometimes do), a little removed from the dance floor, so that I could just sit quietly with my drink and watch the people dancing and frolicking with joy. It was quite a sight. I had not seen so much happiness all in one place in a long time.

And I thought about Jack Kerouac, and wished he could have been alive to see it, to share in it, to realize all these people – these intelligent, beautiful, accomplished people – were here to celebrate his work. Jack Kerouac died in poverty in St. Petersburg, Florida – \$91 in the bank, most of his books out of print, essentially alone (with no friends around, a paralyzed mother, a wife he sought to divorce), feeling he had wasted his life, or perhaps more accurately, “blown his chances.” He never lost faith in his writing. He knew to the very end that he was a great writer. But he was also convinced (he told this to a

young musician and admirer, Ronny Lowe) that he'd taken the wrong course in his life, lost the opportunity to be recognized in his own lifetime and to have a successful life, money, a family, and so on.

He thought of himself as a failure, as a crazy drunk whom no one respected – and he blamed himself for ending up like that. It wasn't at all what he'd imagined as his future when his first novel, **THE TOWN AND THE CITY**, was about to be published. And now, he felt – he actually told Ronny Lowe in 1969 – it was too late for him to make a comeback. That's why I wished Jack could have been sitting there with me, to see all those people celebrating and reveling in the joy of his great novel now turned into a film – because he had made that final comeback, after all. That was my moment of *satori* in Cannes. But maybe Jack did see it from heaven – at least, I like to believe that.

**TDB:** What else do you want our readers to know about your experience in Cannes?

**GN:** That they should beg, steal, or borrow to get there once in their lives. The Cannes Film Festival is an experience not to be missed – and never to be forgotten. And that it's not as hard to get invitations as all the guidebooks say. A lot of people stand outside the Palais with signs asking for an invitation to their film of choice, and a surprising number of them receive invitations from someone else who can't use them. If you're thinking about going next year, do it!

# Homage to Sylvia Daoust: A passion for sculpture

Book Review by Marie Lussier Timperley

This is my translation of the title of the article published in *Le Devoir*, the Montreal intellectual daily, on 11 December 2011, p. F-11, in which Paul Bennett writes about Jacques Keable's biography of Sylvia Daoust: "This is a very eloquent and well researched book." The author does not pretend to have the final say on Sylvia Daoust and her works, but "he brings the spotlight on an artist who was, like other pioneering women from her generation, neglected by our art historians."

I knew **Sylvia Daoust's** name because she sculpted the beautiful MARIE-VICTORIN monument standing at the main entrance of the Montreal Botanical Garden. But I had to discover everything else about her and her works. Thanks to Jacques Keable's fascinating book,

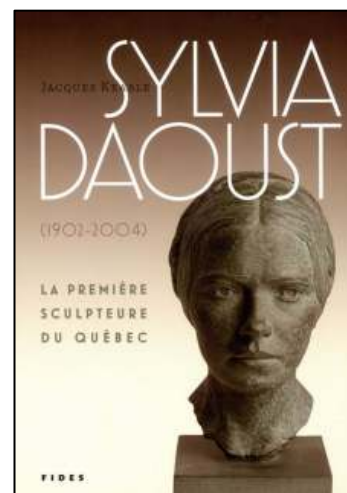
now I certainly feel less ignorant. His book, like Sylvia's life, reads like a novel; just imagine a woman who gave up marriage in order to follow her career and espouse art, her descendants are hundreds of sculptures outstanding by their simplicity and modernity.

One hundred and ten years ago, on 24 May 1902, was born on Oscar Street, in downtown Montreal, Marie-Émilienne-Sylvia Daoust, the eldest of seven children. No need to look for a souvenir plaque on a house on Oscar, as the street no longer exists. In 2004, at the age of 102, she passed away as quietly as she had lived. She was the first woman professional sculptor in Quebec at a time when this art was considered a man's craft.

She was known as the silent woman, but very determined. The author of this first biography of Sylvia Daoust had to search high and low, as he says, "trying to better understand this extremely discreet artist, in order to talk about her in the best possible way for the rest of the world to know and appreciate her."

Following Sylvia's career is all the more remarkable as the author describes succinctly but clearly what it meant to be a woman, an artist and a sculptor during the twentieth century. Sylvia entered the Montreal School of Fine Arts in 1923, the year it was founded. After completing her primary school she did a commercial course and worked as a stenographer but she did not hesitate to quit her job to join the art world. For a woman then, it was a courageous choice.

In 1929, her first work, her grandfather's head was a masterpiece and it won a national prize for sculpture, her first and also



Sylvia Daoust (1902-2004) – *La première sculpteure du Québec* (The first woman professional sculptor in Quebec) – Biography written in French by Jacques Keable, published by FIDES, Montreal-2011, 246 pages

a scholarship to study in Europe. This would be the first of many crossings, she loved to travel. She taught at the School of Fine Arts in Quebec City (founded in 1922) then in Montreal from 1943 to 1968. In 1974, the Quebec City Museum organized the first retrospective exhibition of her works, and others followed. She carried on sculpting wood until she was well over ninety and her works garnered many important prizes and rewards.

I noted with interest that, in Quebec until the middle of the twentieth century, artists used to get their basic training by working on church interior design and decoration then go onto secular subjects, but Sylvia did exactly the opposite. She sculpted in clay and plaster heads and busts of people around her, usually family members, she practiced her trade in secular art from 1927 until 1937.

Photo : Archives du Jardin botanique de Montréal



Miss Sylvia Daoust in her studio working on Brother Marie-Victorin's statue ordered by and for the Montreal Botanical Garden, 1952. ((Photo: Montreal Botanical Garden Archives, FMV 10.1.2b)





18 September 1954, unveiling of Brother Marie-Victorin's statue at the Montreal Botanical Garden by Quebec Premier, Maurice Duplessis (Photo: Montreal Botanical Garden Archives, FMV 10.3.5a)

### New Period

Then in 1937, under the influence and inspiration of Dom Paul Bellot <sup>(1)</sup>, she learned to sculpt wood directly and joined the movement to modernize religious art. From then on: "She sculpted hundreds of slim-lined statues of the Madonna and saints. The lines were sober and elegant, a complete change and challenge to the traditional ways of representing saints. She was so deeply involved into her mission: regenerating religious art, that Sylvia Daoust totally ignored abstract art ...which sometimes brought her silence and even hostility..." "She never went back to clay modeling or to secular art except for a few public monuments, including that of Marie-Victorin in 1952 for the Montreal Botanical Garden."

(1) Dom Paul Bellot: (1876-1944) French Benedictine monk and modern architect.

(2) René Lévesque (1922-1987) journalist, politician, and Premier of Québec 1976-85

(3) Jacques Prévert, *Le grand homme* (a great man). See biography on Wikipedia (1900-1977) French poet and screenwriter

On page 25, J. Keable mentions briefly the economic situation at the very beginning of the twentieth century that drove hundreds of thousands of French Canadians to New England looking for work and he underlines that: "...as a result the American culture would inherit the pope of the *Beat Generation*, the

writer and poet Jack Kerouac (1922 -1969), born Jean-Louis, called Ti-Jean, son of Gabrielle-Ange Lévesque-Kirouac, who is said to be a distant cousin of René Lévesque <sup>(2)</sup>, and of Léo-Alcide Kirouac, who is said to be a very distant relation of Conrad Kirouac, Brother Marie-Victorin, whose monument Sylvia Daoust did! Small world, full of surprises!"

There is also a whole chapter (pp. 184-187) relating how Sylvia Daoust came to sculpt the monuments of three great men, the first was the monument to **Marie-Victorin** in the early fifties; the second in the sixties, **Nicolas Viel** (1600-1625), missionary, whose statue adorns the Government Building in Quebec City; and the third one, **Édouard Montpetit** (1881-1954), first Secretary of University of Montreal and founder of the Department of Social Sciences at U. of M. Entitled **THE THREE GREAT MONUMENTS**, there is a quote from Jacques Prévert <sup>(3)</sup> as a sub-title to this chapter: "*I met him at the stone*



18 September 1954, from left to right: Bernard Beaupré, Léon Lortie, Miss Sylvia Daoust, (sculptor), Esioff Patenaude (Quebec Lieutenant Governor), Maurice Duplessis (Quebec Premier) and Jacques Rousseau, then Director of the Montreal Botanical Garden. (Photo: Montreal Botanical Garden Archives: FMV 10.3.2a)

sculptor's studio, where he was having his measurements taken for posterity."

"The **Great man**, this living client of the stone sculptor living in Jacques Prévert's imagination, was Sylvia Daoust's dream: "...the sculptor is asked to work from photographs or from death masks <sup>(4)</sup>. It would be far more practical, more interesting, to be able to do a bust from a living model <sup>(5)</sup> ! ...". This is what she used to do at the beginning of her career, using family members, and friends, children too..."Alas, none of the three great men, - Marie-Victorin, Nicolas Viel and Édouard Montpetit - whom she turned into bronze statues for centuries to come, would set foot in her workshop. She had only photos to work from."

### Marie-Victorin

"A group of former students and friends of Brother Marie-Victorin (1885-1944) had already planned on offering him, in June 1945, a bronze bust, made by Henri Hébert (1884-1950), to mark his twenty-five years of teaching at University of Montreal." <sup>(6)</sup>



14 July 1995, Miss Sylvia Daoust is present at the Montreal Botanical Garden for the unveiling ceremony of the memorial plaque to Brother Marie-Victorin presented by Sites and Monuments Board of Canada. Our Association was also invited to this ceremony by the Honorable Michel Dupuy then Minister of Heritage Canada. Sitting at the back is former KFA president, Jean-Yves Kirouac, and his wife Claire. (Photo: Marie Kirouac)

"Nice project, however, in July 1944, the great man, botanist and founder of the Montreal Botanical Garden, a member of the Congregation of the Brothers of the Christian Schools, Marie-Victorin, born Conrad Kirouac, died in a car accident. Five years later, the project was revived, but then, the intended sculptor, Henri Hébert, had the unfortunate idea to die."

So what follows was what had to happen: the secretary of the Marie-Victorin Foundation, Ms. Marcelle Gauvreau, a keen disciple of the Brother, wrote a private and confidential letter to Sylvia Daoust. Why? To let her know about the project of putting up a wooden sculpture representing Brother Marie-Victorin. <sup>(7)</sup> It is an urgent matter, she wrote, because the Board of Directors would soon meet and "it might be discussed to launch a contest among artists. However, if I could present to them an interesting offer from you, they might decide to cancel the contest and you could start to work on the sculpture right away."



Mr. Maurice Drolet (on the left), son of Blanche Kirouac-Drolet, a sister of Conrad, Brother Marie Victorin, was invited to unveil a bronze plaque with the Vaudreuil M. P. Nick Discepola (on the right). (Photo: Marie Kirouac)

(4) Death mask of Horatio Walker (14) made by Sylvia Daoust and kept at Quebec City Museum of Fine Arts.

(5) *Le Devoir*, Montreal daily newspaper, 18 September 1954, p. 5

(6) Montreal Botanical Garden's Archives; non-dated letter from the Marie-Victorin Souvenir Committee. All letters about the monument are kept in these archives

(7) Fonds Marcelle Gauvreau, Archives of UQAM (University of Quebec in Montreal)



Discreet but effective strategy: Sylvia Daoust presented her budget to the Director of the Botanical Garden, Mr. Jacques Rousseau: \$3,000.00 for material and as much for workmanship. Total: \$6,000.00<sup>(8)</sup> payable in two instalments. She hired another sculptor as her assistant, Gaétan Therrien (1927-2005)."

"By spring 1952, Marie-Victorin is completed. While visiting the smelter where the bronze statue was cast, Sylvia wrote to Marcelle Gauvreau: I am in New York City for a few days, today I went to see how the casting of the statue was progressing, and it is coming along very well, the head is very beautiful and I am told that it will be completed in a month..."

Coming along well? Too well it seems!...During the following two years, thanks to bureaucracy, Marie-Victorin will have to wait for its base, because of lengthy negotiations with the City of Montreal administration concerning the cost of the base.

So much time was lost and the delays and arguments as to who should pay for the base would be such that, at the Botanical Garden, the existence of the monument was simply forgotten! Thus, on 18 August 1954, when the statue was finally installed on its base at the Botanical Garden, Sylvia Daoust was absent! Marcelle Gauvreau, away in Europe then was very upset when she learned about it upon her return. She wrote a bitter letter on 3 September 1954: "I deeply regret not having been at the Botanical Garden when the monument was put up. Sylvia Daoust, the sculptor of the statue, was also absent because no one thought to tell her! Does that mean that women should disappear, as it is so often the case?"<sup>(9)</sup>

Well at least, one month later, Sylvia was on the guest-list and present on 18 September 1954 when Maurice Duplessis<sup>(10)</sup> officially unveiled the monument, in the presence of the 'gallery' that is the elite and all the personalities of the day, including first of all,

His Eminence Cardinal Paul-Émile Léger<sup>(11)</sup> and, of course Camilien Houde, the colourful Mayor of Montreal<sup>(12)</sup>, and many other VIPs.

Forty years later, when 93 years-young, Sylvia happily remembered how much she had loved working on that monument: "I really enjoyed working on Marie-Victorin's monument..."<sup>(13)</sup>

It is quite impossible to give a faithful portrait of such a great artist in only a few lines, but I strongly recommend reading Jacques Keable's book in which I had the surprise to learn that there are so many sculptures done by Sylvia Daoust around us. When we see them, we do not know that she is the artist. At the end of the book there is an index of the names and works of Sylvia Daoust, a useful bibliography and a list of the forty-three photos of the works included in the book. You will be just as surprised as I have been to learn that there are some of her wonderful works near you. I am so grateful to have read Sylvia Daoust's biography because now I will be able to recognize and appreciate the remarkable works of the first woman sculptor in Quebec. As a conclusion: I would like to add that there is one thing needed now: put together a map of Quebec on which is indicated where each of Sylvia Daoust's sculptures can be admired.



Some KFA members present at the ceremony on 14 July 1995.  
(Photo: Marie Kirouac)

(8) \$1,000.00 at 2011 value

(9) Fonds Marcelle Gauvreau, Archives of UQAM (University of Quebec in Montreal)

(10) Maurice Duplessis (1890-1959) Premier of Province of Quebec: 1936-1939 and 1944-1959

(11) Cardinal Paul-Émile Léger (1904-1991) Montreal's Archbishop: 1950-1967.

(12) Camilien Houde (1889-1958) former student of Marie-Victorin; colourful politician.

(13) Radar, Radio-Canada, radio station, 16 April 1995



# Financial Statement for the year 2011 (Not audited)

René Kirouac, treasurer

The financial report for 2011 shows a surplus of **\$891.20** over the expenses. There were 178 members, an increase of twenty-two over 2010.

2011 revenue was about \$1300.00 more than anticipated in the budget. The surplus is due partly to the increase in the membership, also some generous gift towards the administrative cost, and by the sales of promotional objects.

2011 expenses were about \$1000.00 more than anticipated in the budget. This increase is due to the cost of producing the bulletin (a great number of copies were printed and some issues had more pages; secretarial expenses also increased (postage for invitations to Kankakee and Saint-Constant). However, it is worth noting that administrative expenses were about \$100.00 less than budgeted.

The table, at the bottom of page 22, shows the production expenses for each of the four issues published in 2011. For your information and for comparison the expenses were \$2,199.00 in 2010.

Finally, for the 2012 Budget, estimated revenues are \$5,500.00 and expenses \$4,400.00 generating a surplus of \$1100.00.

## REVENUES

<b>ANNUAL MEMBERSHIPS 2011</b>		
Regular Members (134)	2 956.00 \$	
Benefactors (39)	1053.00 \$	
	<b>Sub-total</b>	<b>4 009.00 \$</b>
<b>PREMIUM &amp; INTERESTS</b>		
Exchange on US currency	(80.14 \$)	
Interest Earned	1.96 \$	
	<b>Sub-total</b>	<b>(78,18 \$)</b>
<b>GIFTS AND RECOVERED AMOUNTS</b>		
<i>Jacques Kirouac Fund</i>	850.00 \$	
Gifts (administraton expenses)	461.00 \$	
Amount Recovered	83.85 \$	
	<b>Sub-total</b>	<b>1 394.85 \$</b>
<b>ANNUAL KFA GATHERING</b>		
Surplus of Annual KFA Gathering		
	<b>Sub-total</b>	
<b>PROMOTIONAL ITEMS</b>		
1991 Genealogies sold (6)	75.00 \$	
Bulletins Sold (22)	102.00 \$	
Crest & Booklets sold (37)	215.00 \$	
Memory Babe sold (3)	90.00 \$	
Jan Kerouac-A Life in Memory sold (16)	320.00 \$	
30 <sup>th</sup> Anniversary DVDs (2)	20.00 \$	
Badges sold (26)	26.00 \$	
	<b>Sub-total</b>	<b>848.00 \$</b>
<b>TOTAL REVENUES</b>		<b>6 173.67\$</b>

## EXPENSES

<b>ADMINISTRATION</b>		
Canada Custom & Revenue (Annual Return 2011)	34.88 \$	
Insurance-general responsibility (12 1/2 months)	15.00 \$	
FFSQ membership = \$1.75/member/year)	274.75 \$	
Bank fees for bank book	158.45 \$	
	<b>Sub-total</b>	<b>483.08 \$</b>
<b>LE TRÉSOR bulletins no 103 to 106</b>		
KFA Secretarial expenses	121.66 \$	
Printing	1 316.73 \$	
Handling	394.15 \$	
FFSQ Secretarial Expenses	99.35 \$	
Canadian Postage	427.65 \$	
US Postage	553.11 \$	
	<b>Sub-total</b>	<b>2 912.65 \$</b>
<b>KFA SECRETARIAL EXPENSES</b>		
Postage stamps	551.14 \$	
Photocopying	146.50 \$	
Stationary, envelopes & cards	149.55 \$	
	<b>Sub-total</b>	<b>847.19 \$</b>
<b>GENEALOGICAL RESEARCH</b>		
Genealogical Research in Quebec	86.49 \$	
	<b>Sub-total</b>	<b>86.49 \$</b>
<b>SUNDRY - Publicity &amp; Promotion</b>		
WEB SITE CGFA annual fee: 2011	45.00 \$	
Printing extra copies of Bulletins	216.96 \$	
Name.com 3, Microsoft Hotmail & others 2008 à 2011	244.47 \$	
Transcribing interview with Ginette Guay	266.58 \$	
Gift to Canadian Cancer Society	50.00 \$	
Printing of promotional cards	130.05 \$	
	<b>Sub-total</b>	<b>953.06 \$</b>
<b>TOTAL EXPENSES</b>		<b>5 282.47 \$</b>
<b>SURPLUS OF REVENUES OVER EXPENSES</b>		<b>891.20 \$</b>
<b>Bank Account</b>		
Balance at 31 December 2010		10 079.70 \$
Amounts credited as from 1 January to 31 December 2011		5 755.67 \$
Amounts debited from 1 January to December 2011		4 275.66 \$
<b>Balance as of 31 December 2011</b>		<b>11 559.71 \$</b>

## Expenses related to the publication of *Le Trésor*

Bulletin Number	103	104	105	106	TOTAL
Production Cost	726.54 \$	558.78 \$	760.03 \$	867.30 \$	2 912.65 \$

## What Notaries' deeds tell us about Louis Carouac, our ancestor's youngest son

Second part  
By François Kirouac

Last December, we saw how Louis Carouac settled in the Seigniorship of Bonsecours because he acquired parcels of land from his mother, Louise Bernier who had inherited them from her own mother upon her death on 4 April 1746. Eight years later, in 1754, these parcels of lands were the object of an exchange with Seigneur de Vincelotte in order to acquire a two-arpent lot, divided into many parcels, located in the second division of the Seigniorship of Bonsecours, where, you may remember, Louis' brother, Simon-Alexandre, would eventually settle.

On 11 April 1756, feeling "that she could no longer look after her property by herself and given the good services that her son, *Louis carouac*, had already provided her for some time", Louise Bernier "gives purely and simply and irrevocably between living persons" to her son Louis a parcel of land measuring one arpent of frontage acquired from Seigneur de Vincelotte. She also ceded the usufruct of a second parcel of land measuring one arpent part of the same property. However, that usufruct would be until her death only because, then, that second parcel of land would go to her other son, Simon-Alexandre.

We also noted that two years later, in June 1758, Louis bought his first parcel of land which was enclosed in the parcel given to him by his mother two years earlier.

In 1761, he bought back the parcel of land located in the Seigniorship of Vincelotte that his mother had exchanged with Jean-Gabriel Amyot. Let's also remember that this parcel of land was located next to the seigniorial domain on the west side.

It was also mentioned that on 8 July 1765, Louis Carouac exchanged a parcel of land with his brother-in-law, Jean-Marie Metot. He ceded to him the very parcel of land from the Seigniorship of Bonsecours that his mother had given to him nine years earlier in exchange for another one located in the Seigniorship of Vincelotte.

On 9 June 1766 <sup>(1)</sup>, in a deed signed in Notary Noël Dupont's office, Louise Bernier cancelled the land donation she had made to her son Louis in 1756 <sup>(2)</sup>, the very parcel of land that Louis had exchanged with his brother-in-law eleven months earlier, on 8 July 1765.

Why cancel a donation when the parcel of land in the Seigniorship of Bonsecours no longer belongs to Louis or even to his mother? There is a clause in the trading contract that may well give us the reason motivating Louise Bernier to do so.

In 1756, Louise Bernier had given to her son, Louis, a parcel of land measuring only **one arpent in width and the usufruct, during her life-time, from a second arpent in width**. The trading contract that Louis made with his brother-in-law, Jean-Marie Metot, **was about a parcel of land of two arpents in width**. This means that Louis had exchanged a parcel of land that his mother had only given him the usufruct of; and that parcel had to go back to his brother, Simon-Alexandre, after the death of their mother, Louise Bernier.

Hence, we can see in the cancellation contract dated 9 June 1766 that Louise Bernier said to the Notary that she wanted to cancel the donation "**for certain particular reasons that were moving her...**" However, eleven days later, she sold to her son, Louis, that same parcel of land that does not

belong to either of them anymore. The sale price is fixed at two hundred pounds and, this time, the contract stipulated clearly that the size of the parcel of land was two arpents in width. At this point, it is possible to surmise that Louise Bernier considered that the exchange of a parcel of land measuring two arpents in width was unfair to her eldest son, Simon-Alexandre; something she likely wanted to put right.

With Louis' essential agreement, because this donation was irrevocable, she proceeded to cancel said donation and then proceeded to sell back <sup>(3)</sup> to him the parcel of land measuring two arpents in width that had been part of the exchange on 8 July 1765. After that transaction was completed, did she give those two hundred pounds to her eldest son, Simon-Alexandre, in order to settle the "**certain particular reasons moving her...**"?

In June 1768 <sup>(4)</sup>, Louis' brother-in-law is still the owner of this two-arpent parcel of land making up the property situated in the second division in the Seigniorship of Bonsecours. By then, Louis was definitely established in Cap-Saint-Ignace. The 1762 Census already indicated that. So we know that he lived in the Seigniorship of Bonsecours from 1758 until July 1761 when he bought back the parcel of land that his mother had sold to the Seigneur de Vincelotte. Of course, the 8 July 1765 contract where it is declared that he ceded

(1) Quebec National Archives, Superior Court Archives; Notary Noël Dupont, CN302, S10.

(2) *Idem*.

(3) *Idem*, dated 9 June 1766.

(4) ANQ, Superior Court, land surveyors archives, Jean-François Hamelin, land surveyor, C301, S23, P56)



definitely the parcel of land in Bonsecours to his brother-in-law, mentioned that he was still living in that Seigniorship at that time but, in the contract entered into a month later, on 13 August 1765, it is indicated that he lived in Vincelotte. The July 1765 contract is the only one, between 1761 and 1765, in which it says that Louis resided in Vincelotte. It was most likely an error made by the Notary.

### Louis' various commitments towards his mother

The 1756 act of donation between living persons included certain clauses concerning the future well-being of Louise Bernier. The annulment dated 9 June 1766 rendered those clauses obsolete, therefore, eleven days later, in the sale's contract of the two-arpent parcel of land in the Seigniorship of Bonsecours, Louise Bernier had similar clauses added to the sales contract.

The clauses to this later contract only concerned material items, contrary to the clauses established in the previous donation made nine years earlier. Indeed the clauses attached to the donation in 1756, included some that were more spiritual to be fulfilled by her son after her death, including for example to make sure to bury her according to her standing and another one demanding that fifty Masses be paid for and said for the repose of her soul in the year following her death.

The clauses included in this second contract in 1765 concerned her material well-being. Louis agreed then, as it was the custom at the time, to provide his mother with room and board, heating and food, and general care in health and sickness. The contract also mentioned that if, eventually, she wanted to live by herself, Louis had, for the rest of her life, to provide her yearly with one fattened pig, one cow, twelve *minots* <sup>(5)</sup> of flour, twelve cords of wood for heating, six jugs of spirits, all

household linens and personal clothing and shoes that she could need. But on the other hand, she consented to live in Cap-Saint-Ignace.

### The Parents' Well-Being

The land exchange dated 8 July 1765 that Louis made with his brother-in-law also included certain clauses similar to those he had agreed towards his mother. Indeed through this contract, the two brothers-in-law both agreed respectively to take care of each other's parents: (...) ***louis carouach promises and is committed to take care and deliver such care to the said joseph metot, esquire, father, and his wife, his parents-in-law, all the obligations that said jean marie métotte had agreed to give to his father and mother (...)***.

The commitments are listed in a contract entered into by the parents-in-law of Louis and their son, Jean-Marie, dated the previous 18 June <sup>(6)</sup>. Jean-Marie Metot agreed to take care of his parents in health and sickness. In addition, he was obliged to supply them with two cows, to feed them, to give them two fattened pigs each autumn, and one quarter of a cow, and one young sheep to be killed each autumn. Louis' brother-in-law also had to provide his parents with clothing. That meant for each, every year: two shirts made of local cloth, one pair of French shoes, two pairs of locally made shoes, two pounds of French soap, twenty-five jugs of spirits, half a yard of muslin (fine textile) and one ell of white linen", ten jugs of wine in case of illness, one skirt and a short cape made of local cloth, four jugs of oil and two dozens candles each, eighteen cords of mixed wood, one pair of local linen sheet every year, one jacket and one pair of trousers made of local cloth, one *fourolle drapée* <sup>(7)</sup> and one pair each of *bas drapés* (legging, in today's parlance), every second year as well as whatever other pieces of clothing they might need at regular intervals. In addition, Jean-Marie Metot had to supply them with a

horse and buggy for their transport. One more thing was added in case of their demise: bury them properly and have forty Masses paid for and sung for the repose of their soul. Upon the death of one of the parents, these obligations, called ***rents*** in the contract, were cut in half.

On 19 January 1769 <sup>(8)</sup>, after the father, Joseph Metot's death, the two-brothers-in-law reconsidered their obligations towards their respective mothers to make sure both were well looked after. To make life easier for all, they decided that each would look after his own mother.

On the other hand, Louis gave up the furniture, animals, clothing, household linen, and implements that he should have inherited from his mother-in-law, Hélène Le Normand-Metot, as well as delivering to his brother-in-law the cows belonging to his mother-in-law. In addition, as soon as the sowing was done in the spring, he agreed to return the horse he looked after but belonged to his mother-in-law. Finally, the two brothers-in-law agreed that if Hélène Le Normand-Metot did not want to live with her son, Jean-Marie, then Louis would give her a room in his house but Jean-Marie Metot would still have to supply her with wood and bring it to her door.

After 19 January 1769, Louise Bernier was not mentioned again in any other notary's deed. Knowing that Louis died ten years later, on 21 August 1779, and that Louise lived until 25 March 1802, one may well ask the question: who looked after her during the last twenty-

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(5) *minots*: old French measure = 39 litres; so 39 X 12 = 468 litres

(6) Quebec National Archives, Superior Court Archives; Notary Noël Dupont, CN302, S10.

(7) *fourolle drapée*: A pointed toque worn by our forefathers, made of material, sometimes woollen material, but it was not like the modern knitted toque that we know nowadays.

(8) Quebec National Archives, Superior Court Archives; Notary Noël Dupont, CN302, S10.

three years of her life? Is it Marie-Catherine Metot, Louis' wife? Is it Simon-Alexandre, Louise Bernier's eldest son?

It is very difficult for me to answer those questions as there is no mention of this in any document and there is nothing even in the family oral tradition. Of course, it is possible to surmise that, as she was buried in Cap-Saint-Ignace, it is very likely that she lived there during the last twenty-three years of her life. Her son was most likely living in L'Islet; there she would have spent her last years with her daughter-in-law, Marie-Catherine Metot.

### Sale of inheritance rights

In a previous article, I talked about the sale of inheritance rights by Louise Bernier and her husband Alexandre de Kervoach in 1733 <sup>(9)</sup>. On 23 January 1761 <sup>(10)</sup>, in turn, Louis authorized his wife to sell her future real estate inheritance rights on the land where her parents lived in Vincelotte. This authorization was required according to Article 223 of the law applicable at the time and known as the **Coutume de Paris**, <sup>(11)</sup>. Her younger brother, Joseph Metot, is the beneficiary. In return for this, the latter pledged to pay the amount of one thousand Francs <sup>(12)</sup> payable in three instalments. It was completed on 17 August 1765 <sup>(13)</sup>.

Ceding these inherited rights was done within a larger agreement to benefit Catherine Metot's youngest son. As a matter of fact, his brother Jean and his wife, Marie Barbe Guimond, as well as

his other brother Charles and his wife, Marie Geneviève Bossé, also cede all their rights to a parcel of land measuring three arpents in frontage by forty arpents in depth. Besides an amount of one thousand francs to be paid to his sister Marie-Catherine, the young Joseph Metot and his wife, Hélène Le Normand, agrees to pay to his brother Jean the amount of 550 Pounds as well as another one thousand Francs to his brother Charles.

Reading this contract also tells us that Joseph Metot and his wife, Hélène Le Normand, allow their son to enjoy right away some parcels of land for which he bought the inheritance rights from his brothers and sister as well as the part that he would inherit upon his parents' death, that is a parcel of land of one and half arpent in frontage by forty arpents in depth. In exchange for accessing all these parcels of land, Joseph Metot agreed to pay his parents a lifelong rent consisting in: forty *minots* of wheat per year, to be delivered every month of March and this, as long as they lived. Upon the death of one of them, this rent would be cut in half.

### Buying inheritance Rights

On 4 June 1767 <sup>(14)</sup>, Louis bought the inheritance rights of his brothers-in-law and sisters-in-law upon the death of his father-in-law who had passed away on 29 March 1767. In the previous transaction dated January 1761, the sale included only the rights the children had on the land itself. This time around, the sale included the rights that each one of them had on the house in which the parents had been living, however not including the content of the house, whatever that was.

The amount paid for buying the inheritance rights on the Metot family home was twelve pounds each paid to Jean-Charles, Jean-Marie and Marie-Anne Metot. Payments were cash to each one of them except to Marie-Anne who received only half that amount; the other half was paid to her the following summer.

As for Ignace Metot, Louis committed himself to give him twelve days of work either to square timber or to drag some timber when he would be ready to build his house on his parcel of land. In addition, he was also committed to deliver to him six feet of already squared timber. As for Joseph Metot, the youngest, he would pay him twenty-four pounds as well as supply him with six boards and one beam (piece of timber).

According to the terms of this contract, Louis also agreed to have his mother-in-law live with him, giving her a room in his house, if she wanted to come back and live in Cap-Saint-Ignace. At the time, Hélène Le Normand-Metot was indeed planning to settle in Quebec City where one of her sons lived. The contract also stipulated that Louis had to respect the other obligations he had agreed to towards his mother-in-law when he had made some exchanges with his brother-in-law, Jean-Marie Metot, two years earlier. The family house was standing on the land that was then belonging to Joseph Metot, the youngest, so Louis agreed to demolish it. He had two years to do so as from the autumn following the signature of the contract.

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(9) See *Le Trésor*, spring 2011, number 103, p. 24.

(10) ANQ, Superior Court Archives, Notary Noël Dupont, CN 302, S10.

(11) **Coutume de Paris**, this is the name of the French civil code imported and adopted in New-France during the 17<sup>th</sup> century and maintained under the British Regime, i.e. after 1760. This legal code regulated commerce, property ownership, and family matters, like matrimony and inheritance.

Ref.: <http://www.hst.umontreal.ca/U/dessureault/Mariage-partage.pdf>

(12) It seems that, at the time, notaries indifferently used Francs or Pounds as if they were synonyms.

(13) ANQ, Superior Court Archives, Notary Noël Dupont, CN 302, S10.

(14) *Idem*.



9 – 29 January 1767, Joseph Metot ceded to Louïs Querrouac a parcel of land of one arpent (simple contract prepared by Notary Dupont; however, this document has not yet been found, but it is referred to in the deed establishing trusteeship dated 27 January 1783, reference: ANQ, Superior Court, Notary Louis-Charles-Conscient de Saint-Aubin's archives, CN104, S 49).

10 - 28 January 1768, Louis Carouach buys a parcel of land from his brother-in-law, Joseph, merchant in Quebec City. (ANQ, Superior Court, Notary Noël Dupont's archives, CN 302 S10).

The parcel of land bought by Louis Carouach from his brother-in-law, Joseph Metot, on 28 January 1768, came from two sources: partly from the inheritance his father-in-law had left his various children and partly from the future inheritance of his mother, Hélène Le Normand-Metot. However, the contract stipulated that, as long as his mother-in-law was alive, Louis could not benefit from the parcel of land that he would eventually inherit from Hélène Le Normand. Given that she died after him, in 1784, Louis never benefited from the parcel of land he acquired through this contract.

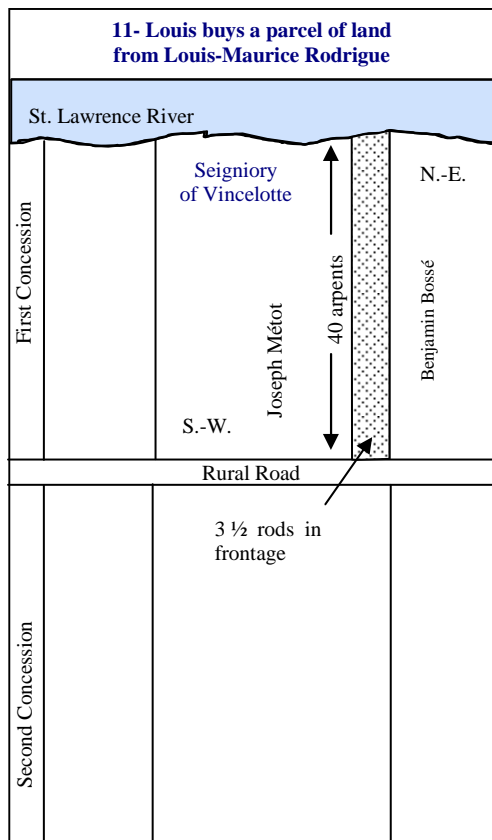
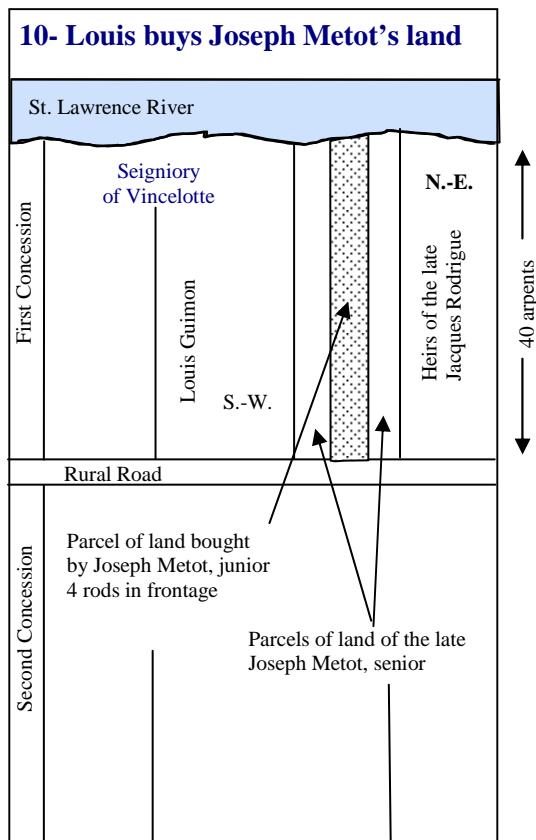
The sale price of this parcel of land was fixed at five hundred pounds payable as follows: an amount of 100 crowns – one Crown being worth three Francs (Pounds) – made up of animals, e.g. three six-year-old oxen and one three-year old cow. These animals were to be delivered on the next Easter Sunday. The remaining two hundred Pounds were to be paid the following May. In addition to the parcel of land subject of this sale, Joseph Metot ceded all the rights he had and could acquire on all the buildings that he would inherit through his father's legacy as well as from his mother.

On 13 August 1765 <sup>(15)</sup> Louis had already bought a first parcel of land, an enclave in his father-in-law's property that was an enclave within Louis's concession. The present transaction also concerned buying another parcel of land also an enclave in the same concession. However, information included in this contract was not precise enough to allow us to properly locate this second parcel of land being bought with regard to the parcel of land bought three years earlier.

11 - 29 April 1776, Louis Keroy dit (known as) le Breton buys a parcel of land located on the first Rural Road in the Seigniorie of Vincelotte from Louis-Maurice Rodrigue (ANQ, Superior Court Archives, Notary Louis-Charles-Conscient de Saint-Aubin' Archives, CN104, S 49).

There is eight years between the time he acquired a parcel of land from his brother-in-law in January 1768 and this later contract in 1776, which enables us to see that he still owned at least one parcel of land in the Seigniorie of Vincelotte because the parcel of land he bought on 29 April 1776 is bordered on the south-west by another parcel of land that belonged to him.

The price of this new parcel of land was 600 pounds, payable on the following All Saints Day, First November 1776. Louis-Maurice Rodrigue reserved the right to harvest the crop before ceding the land. That is the reason why it is written in the contract that Louis will not be allowed to use that parcel of land before harvesting is done.



(15) See *Le Trésor*, December 2011, number 106, p. 21)



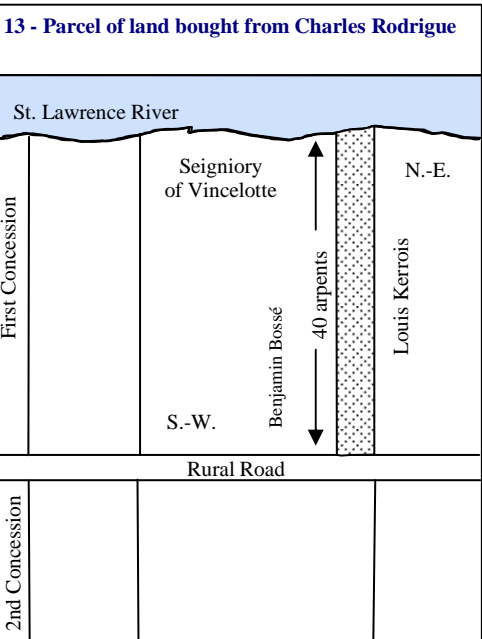
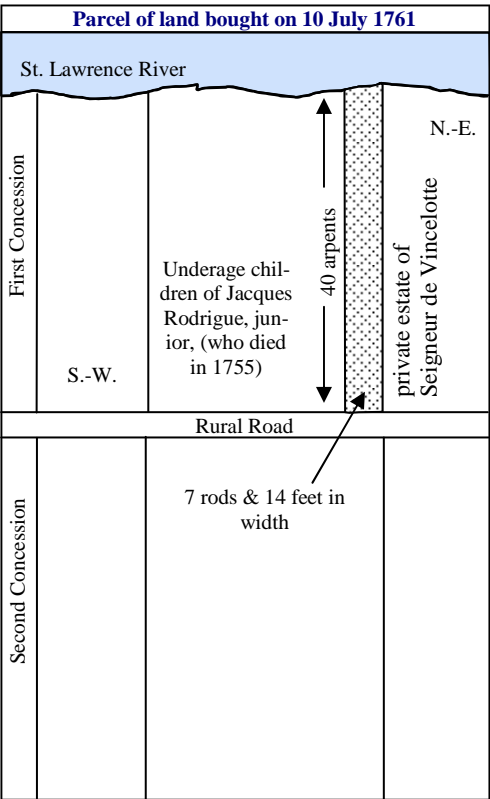
12 - 1<sup>st</sup> September 1776, sale of land by Jean Pinau to Louis Kerrois dit (known as) Le Breton (ANQ, Superior Court Archives, Notary Louis-Charles-Conscient de Saint-Aubin's Archives, CN104, S 49).

Louis' brother-in-law, Jean Pinau, who was married to Geneviève Metot, Marie-Catherine's sister, is selling this parcel of land. The sale is made on behalf of his under-age son, Jean-Baptiste, who will have to ratify it upon coming of age. Jean-Baptiste Pinau was then living with his father in Saint-Barnabé, a village too far away to be able to work that parcel of land which he had inherited from his mother upon her death. The price was 320 Pounds, of which one hundred Francs were paid cash. The other two hundred Francs were to be paid when the seller became of age. Louis also agreed to pay the life annuity that Jean-Baptiste Pinau had to pay to his grandmother, Hélène Le Normand-Metot. In the deed the Notary wrote the reason why the sale price was so low, it was because Louis, on behalf of his nephew, had already been receiving the usufruct from this parcel of land for a number of years. So far it had already brought eighty-one Pounds and six Shillings, an amount that Louis had already agreed to give back to his nephew when he would become of age.

One thing the contract does not mention is the size of the parcel of land being sold. **However, it is mentioned that the parcel of land is located in the first Concession (Rural Road) in the Seigniory and that it is limited on the south-west by Jacques Rodrigue's land, and to the north-east by that of Seigneur de Vincelotte.** We also know that on 10 July 1761 (see plan), Louis bought back the parcel of land that his mother had inherited from her own mother and that she had exchanged with the Seigneur de Vincelotte. It is interesting to note that, the parcel of land belonging to Jean-Baptiste Amyot from Vincelotte, then was also limited to the north-east by the property of the Seigneur de Vincelotte and to the south-west by the property of Jacques Rodrigue's heirs. However, I cannot put this parcel of land on a ground plan showing where it was in relation with the parcel of land that was bought back in 1761. Were these parcels of land adjacent? There is nothing at all in the contract indicating it.

**This parcel of land that Louis Kerrois bought from his nephew, Jean-Baptiste Pinau, will be rescinded on the following December 12 under *feudal decree*.** This *feudal decree* is a privilege of the Seigneurs to intervene in the sale

of a property where a vassal is involved and to effect a transaction (buy back) at the same price. Hence on 12 December, the Seigneur de Vincelotte reimbursed Louis the one hundred Francs he had already paid. A receipt in full for the total amount of 320 Francs was prepared by Notary St-Aubin on 26 January 1779. Nevertheless, Louis will have to keep paying the life annuity to his mother-in-law.



13 – 4 August 1777, Charles Rodrigue sells some land to Louis Kerrois dit (known as) Le Breton (ANQ, Superior Court Archives, Notary Louis-Charles-Conscient de Saint-Aubin's archives, CN104, S 49).

The way this deed is worded, it is impossible to figure out the size and area of the parcels of land being sold. We know they are situated in the first concession in the Seigniory of Vincelotte. The Notary only indicated that they were forty arpents in depth. He also noted that, on the south-west they were bordered by a parcel of land belonging to Benjamin Bossé and on the north-east by another parcel of land belonging to Louis Kerrois dit Le Breton. Charles Rodrigue had inherited from his parents the parcels of land he was now selling.

Sale price was 850 Pounds due on the following November First. However, the payment was only made on 17 January 1780, after Louis' death. The same Notary wrote the final receipt.

### AMOUNTS OWED BY THE ESTATE TO:

One named Désilets	600 Pounds
Mr. Riverin	48 Pounds
François Le Bray	56 dollars for a total of 336 Pounds
To the Church for Funeral	24 Pounds
To the Church for an Anniversary Service	24 Pounds
Claude Caron for digging a grave	3 Pounds
Auctioneer for the sale	7 Pounds and eleven Shillings
Arbitrator/mediator	9 Pounds
Lodging and feeding expenses for six days for Notary St-Aubin and two appraisers:	36 Pounds
Notary St-Aubin for preparing Afterdeath inventory	96 Pounds
Charles Guimont	2 Pounds and two Shillings

### AMOUNTS OWED TO THE ESTATE BY:

Louis Kerrouac, junior	422 Pounds and ten Shillings
François Bellanger	78 Pounds
Ignace Metot	36 Pounds
Charles Guimont	10 Pounds
Maurice Rodrigue	28 Pounds
Notary St-Aubin	39 Pounds and two Shillings

This is the end of the story of the parcels of land acquired or exchanged by Louis Carouac. However, we found some other deeds but all pertaining to final payments. A first receipt in full was prepared by Notary Noël Dupont, on 9 July 1758, for final payment of the parcel of land bought from Pierre Bossé twelve days earlier on 27 June 1758. The receipt is for 500 Francs, the full amount paid. Then we found another receipt dated 18 June 1779 signed in front of Notary St-Aubin. This receipt does not have to do with the price paid for a parcel of land, but rather the usufruct from a parcel of land

belonging to his nephew, Jean-Baptiste Pinau, before he came of age, in the amount of 81 Pounds and six Shillings. In the sale contract for that parcel of land, dated first September 1776, there was a clause to the effect that Louis Carouac had to pay that amount. This is also the parcel of land that was subject to a feudal decree.

Louis gave a receipt for full payment to the Seigneur de Vincelotte on 26 January 1779 when he received the 320 Pounds that he was owed by him following buying back a parcel of land subject to the feudal decree. On 27 January 1783, Notary St-Aubin prepared a deed establishing the

guardianship of Louis' children, this deed mentioned another receipt for payment in full but this last receipt has yet to be found. This receipt was established as a simple contract by one called Dumergue and concerned a transaction between Louis and his mother-in-law, Hélène Le Normand-Metot. The guardianship deed, dated 27 January 1783, also gives us the chance to see the extent of land owned by Louis at the time of his death.

Below are Louis Carouac's possessions as listed in the Guardianship Deed of 1783:

1. A first parcel of land of one and half arpent in frontage by forty in depth situated in the first concession in the Seignior of Vincelotte bordered on the south-west by Gabriel Guimont's parcel of land and on the north-east by Joseph Metot's parcel of land;

2. A second parcel of land measuring one and a half arpent on the north-east side by forty arpents in depth also situated in the first concession of the Seignior of Vincelotte bordered on the south-west by Benjamin Bossé's parcel of land and to the north-east by another parcel belonging to de Vincelotte, esquire;

3. A third parcel of land of one and a half arpent on the south-west side by forty arpents in depth situated in the third concession of the Seignior of Vincelotte bordered to the south-west by a parcel of land belonging to Joseph Metot and to the north-east by one belonging to Joseph Fournier. This last parcel of land comes from a concession made by Seigneur de Vincelotte to Marie-Catherine Metot on 15 January 1780, therefore after Louis' death. This deed will be studied in details in another article to be published later.

4. A last parcel of land of one arpent to the north-west by forty arpents in depth situated in the third concession in the Seignior of Vincelotte bordered to the south-west by a property belonging to

Basile Bernier and to the north-east by another one belonging to Pierre Durand. As the deed of sale for this parcel of land has yet to be found, it is impossible to know the conditions of the sales. However, it is permitted to surmise that it might have been acquired from someone named Désilets because, in the inventory after death drawn at the end of January 1783, it is mentioned that the estate owed him 600 Pounds.

The total area covered by the parcels of land owned by Louis Carouac and Marie-Catherine Metot, his wife, was 220 arpents, which means in all, five and a half arpents in width by forty arpents in depth (752,156.6 square meters). The total value of their real estate as described in the Guardianship deed dated 27 January 1783 amounted to 3,761 Pounds 18 Shillings and 6 Pence. The estate owed a total of 1185 Pounds and thirteen Shillings. And the estate was owed 613 Pounds and twelve Shillings. The net value of the estate as established by Notary St-Aubin was 2576 Pounds, sixteen

Shillings and six Pence. This amount was then divided in two equal parts of 1288 Pounds, eight Shillings and three Pence; the first half going to Marie-Catherine Metot, widow of Louis, and the second half was to be divided between their eight living children.

To get an idea of the value of the estate and what the figures at the time represented, let us consult the historian, André Lachance <sup>(16)</sup> who quotes some of his colleagues, Louise Dechêne, Richard Colebrook Harris and Marcel Trudel: *“Even if yearly salaries and revenues tend to vary greatly (...) during the 18<sup>th</sup> century, a hired hand earned between 120 and 150 Pounds, or 12 to 15 Pounds per month; a craftsman, earned 300 to 450 Pounds, depending on his craft; a royal civil servant, 300 to 4300 Pounds; the Intendant (Royal Administrator) about 22,000 Pounds; the Governor General, about 40,000 Pounds.”*

They also give the price of certain commodities at the time: “A 24-ounce loaf of bread cost *about four Shillings*. A

*capon: 15 Shillings. A pig: from ten to twelve Pounds. A cow: from forty to fifty Pounds. An ox: from one hundred to one hundred and ten Pounds. A horse: from one hundred to one hundred-and-twenty-five Pounds.”* As for the monetary system, it is explained that one Crown is worth three Francs, and a Pound is worth twenty Shillings; a Shilling is worth twelve Pence. »

All the goods and chattels belonging to the joint assets of Louis and Marie-Catherine were auctioned off by Noël Forgeau. All info pertaining to this sale can be read in the deed established by Notary St-Aubin, dated 29 January 1783 but completed on 3 February in the afternoon after the sale was finished.

In addition to all the necessary implements needed to exploit a working farm, the kitchen utensils and various house linens, the inventory also showed that the couple owned cattle. In the attached list, I have drawn a comparison between the cattle owned by Louis in the 1762 census and the cattle listed in the 1783 January after-death inventory. It shows clearly the progress made by Louis between the time he settled in the Seigniorship of Vincelotte and when he died, over twenty years later. There were also 375 bales of hay and 258 bales of straw left in the barn. This helps us to evaluate the amount of work accomplished during the harvesting seasons.

In the next article, we will study the various notaries' deeds entered into by Catherine Metot-Carouac, after her husband, Louis, passed away.

LIVESTOCK	Livestock owned according to 1762 Census	Livestock owned as recorded in after-death inventory in January 1783
Mare(s) or horses	2	2
Ox(en)	3	10
Cow(s)	3	4
Heifer(s)	1	3
Calf (calves)		4
Ewes or sheep	1	9
Ram(s)		1
Lamb(s)		4
Piglet(s)*		2
Pig(s)	4	2
Turkey(s)		4
Hen(s)		8
Cock(s)		1

\*Piglets being fattened to be killed = suckling pig

\*\* *Vivre à la ville en Nouvelle-France*, André Lachance, Libre Expression, p. 15, a French book about: Living in town in New France, published in 2004

(16) In his book *Vivre à la ville en Nouvelle-France*\*\*, historian, André Lachance says that according to Louise Deschênes, another historian, good craftsmen could leave their heirs between 3000 and 8000 Pounds.



## WHEN A DREAM COMES TRUE VINCENT-GABRIEL KIROUAC ... KNIGHT AROUND THE WORLD

Last April first, Vincent-Gabriel Kirouac, grandson of Gabriel and Jeannine (née Simard) Kirouac (GFK 00541), and a descendant of Chevalier François Kirouac (GFK 00474) from Quebec City, started his journey on horseback across Canada – a return trip no less. For so many years, this has been his dream and now he is living it.

Remember the article written by Nathalie Kirouac in *Le Trésor des Kirouac*, number 100 published in summer 2010, where he told us about his ambitious project. Well, his dream is now coming true.

At the end of May, two months after departing from the Village of Saint-Pacôme\* (Quebec), he had already covered 1400 kilometers (875 miles) on Quebec and Ontario roads and had reached the town of Ajax (north of Toronto). He anticipates arriving in British Columbia sometimes next September. He regularly updates his Web site so all who wish can follow him on his journey. If you consult his site you will see many photos taken with the people he meets along the way. Some photos taken in front of the Parliament Building in Ottawa are particularly striking. Here is the link:  
<http://www.chevalierautourdumonde.com/>

Of course, Vincent-Gabriel and his horse are always most grateful to anyone who can offer them room and board wherever they go, therefore if you wish to do so when he passes through your area, do not hesitate to get in touch with him through his Web Site.

One more Kirouac... on the road! Could it be in our genes?

Good luck, Vincent-Gabriel, as you make your dream come true.

The Editor



First April 2012, in Saint-Pacôme (Quebec), Chevalier Vincent-Gabriel with his brother, Simon William, his father, Yves, and his mother, Lucie; the whole family proudly posing with Cœur de Lion, the brave horse whose name means 'Lion's Heart'. (Photo: François Kirouac)



The proud Knight and his mount ready to leave  
(Photo: François Kirouac)

\* If you are curious to find more about Saint-Pacôme? Go on their Web Site and click on 'Circuit patrimonial'; there is a bilingual history book to be consulted. To open each page in turn, click on the various names above the book and the English comments appear below the French ones: [http://www.st-pacome.ca/f\\_bienv.html](http://www.st-pacome.ca/f_bienv.html)

## Local crime scene investigator reflects on career

By Will Brumleve, PAXTON RECORD, The News Gazette

The following article was published on Wed. 18 January 2012, in the **PAXTON RECORD, the News Gazette**.<sup>\*</sup> Our sincere gratitude to the *Paxton Record* and to Will Brumleve for permission to reproduce it in *Le Trésor des Kyroutac*.

Source : [www.paxtonrecord.net/news/courts-police-and-fire/2012-01-18/local-crime-scene-investigator-reflects-career](http://www.paxtonrecord.net/news/courts-police-and-fire/2012-01-18/local-crime-scene-investigator-reflects-career).

PAXTON — A discarded cigarette butt was one of the first pieces of evidence Mike Kyroutac recalls collecting at a crime scene. It was 1997, and Kyroutac was searching the lawn outside a home in Douglas County where he and detectives were investigating a triple murder. "It was in the grass, just sitting out there. It had a little ash on it, just like it had been smoked and then flicked out," Kyroutac said. "And I remember thinking, 'Boy, I hope it was not one of the officers that dropped it.'"

It wasn't, as Kyroutac soon found out. DNA on the cigarette was eventually used to help develop a suspect and convict him of murder. "I think it only took like 20 minutes (for the jury) to find him guilty," Kyroutac said. "We were very well prepared (at trial)." The case was among the first murders Kyroutac would investigate for the Illinois State Police in his 16-year career as a crime scene investigator. And it was no less significant because of its outcome.

But the 50-year-old Paxton resident, who retired Dec. 31, is not one to take credit for helping solve murders, or any other crime. As his wife, Stephanie, said, "he's never going to take credit for anything." "A lot of times I don't really get the evidence that 'hits the home run' or solves the case or identifies (a suspect)," Kyroutac said. "It does happen – occasionally you'll get that fingerprint ... and they get a suspect and that helps – but most of the times, the suspects are developed just by good detective work."

During his career, Kyroutac investigated an average of 70 to 110 crime scenes per year in a 37-county area of Illinois. Most were burglaries or robberies, but there were also more serious crimes he investigated, including anywhere from three to 11 murders per year. "I've seen a little bit of everything," he said. "Pretty much anything you've seen on TV, I've seen. And the same thing goes for anyone who's been in this line of work for a period of time."



Stephanie and Michael Leo Kyroutac (GFK 00256)  
(Photo by Will Brumleve)

Kyroutac's job — depicted by television shows like "CSI" or "Forensic Files" — was to collect the tiny, sometimes microscopic, pieces of evidence that criminals leave behind. Kyroutac points out that no matter how careful a criminal is, he or she is "still going to leave something behind."

"That's where the key is," he said. "It's the evidence that you don't see right off the bat — the hair, the fiber evidence, the glass particles — things that you're looking for that the average person doesn't see," Kyroutac said. As many criminals have come to know, advancements in DNA collection and analysis have changed the world of crime scene investigation in recent decades. "And it just keeps evolving," Kyroutac said. "Like in the case of DNA, it has become so advanced — the analysis — that the tests are so sensitive that you no longer need to have a big pool of blood or a bodily fluid in order to extract a workable or an identifiable DNA profile."

"It boggles my mind. You can have a pair of glasses that were left at the scene, or a glove, for that matter. ... We used to love it when



there were fingerprints on the lenses (of the glasses), but if there were no prints, we'd think, 'Well, we really don't have much use for these.' But now, we can take a swab of the nose piece or along the top of the lenses and possibly get a workable DNA profile. Or from the inside of the glove. It's just advanced so much. "So as smart as the bad guys think they might be, we're always getting a little bit smarter."

Of course, in the real world, advancements in crime-scene investigation techniques are still a ways behind those seen on fictional television shows like "CSI." "TV can become reality, but for right now, it's really not," Kyrrouac said. "A lot of the stuff they do, we do; it's just you don't get it at that time frame, and we don't have holographic computers or all

this neat stuff. In that aspect, I guess we're still in the stone age. "But who knows? You can't say that in five years or 10 years that it may be standard. You look at what we're doing now, and 15 or 20 years ago if you'd have said we're doing this, they'd say your nuts, that it's ridiculous, that it's never going to happen." Stephanie Kyrrouac is a big fan of "CSI." Mike does not watch the show. "I'd get to the point where she'd be watching it and I'd get up and leave the room," Kyrrouac said. "I just got to the point where, I thought, 'I do this for a living, and I really don't want to do this with my off time.'"

Kyrrouac took a position as a crime scene investigator in 1995, after working for 10 years as a highway patrol trooper for District 21 of the Illinois State Police. Before joining the state police as a trooper in 1985, he served in the Army as a military police officer at Fort Bragg, N.C. "I kind of talked him into it," Stephanie said when asked how her husband landed the CSI job. "I think he was getting tired of working the road ... and we just had a child, our second son, so it was kind of a stressful time in our lives. And I'm not sure he wanted to make a major change."

"I don't adapt well," admitted Kyrrouac. Kyrrouac's job as a crime scene investigator had its share of stressful moments, of course. There was testifying on the witness stand at criminal trials — which he admits always made him nervous beforehand. And there were days in which he worked up to 27 hours

straight, going from one crime scene to the next.

And then there was that day in August 1997 that he went to the scene of the triple murder in Garrett Township in Douglas County. "Working that scene, one of the things that went through my mind when I was just getting started was, 'I could be writing tickets (instead),' " Kyrrouac said, admitting that he felt a lot of pressure during that investigation early in his career. Fortunately for Kyrrouac, there were four other crime scene investigators on hand to help. "We went through that house inside and out; we fingerprinted the outside of the house, inside of the house; and we superglued an entire hallway," Kyrrouac said. "We put a lot of work into that." But for Kyrrouac, the work was worth it. A suspect was eventually developed using evidence collected at the crime scene and police interviews, and a search warrant was later executed and the suspect arrested.

"When I got to (inspect) the suspect's car, I located a small suspected blood stain near a vent and took a swab of that," Kyrrouac said. "And on Christmas Eve, one of the investigators who was assigned the case, Rodney Miller, called me and said, 'Merry Christmas! DNA from the cigarette butt matched our suspect, and the blood stain was a mixture of DNA, one of which was identified as the third victim in the house.' So we had the victim's DNA in the car and the



Michael at airborne (paratrooper) school, Fort Benning, Georgia, February 1982. (Unknown photographer)



suspect's DNA at the scene.' "We had the guy in a week."

As a crime scene investigator, Kyrrouac covered a vast area of Central Illinois, from the Indiana to Iowa borders. And because he worked in multiple jurisdictions, he sometimes was able to help police link together crimes when he noticed similar evidence.

One such instance was when Kyrrouac noticed shoe prints at the scene of a burglary that seemed eerily familiar to those he had recently seen in another area of the state. "What's really neat for me is when I'll be working a burglary, let's say on a Monday, and then the following week I go two towns over and I'm working a burglary there and lifelong some footwear impressions off of the floor and I start looking and say, 'I've seen these before!'" Kyrrouac said.

Similarities sometimes are noticed at the scene; other times, they are noticed when reviewing reports from other investigators' cases. "One day I was reviewing one of our investigator's case files ... and I looked at (a sketch of a shoe print) and thought, 'I saw this!' And I started reading (the report) and saw 'copper theft' and the place it was at. And I'm like, 'This is the same guy! This is the same guy I had in another part of the state.' It was the same shoe pattern, the same M.O. "That's one thing nice about working so many different cases is that we talk to so many different agencies and sometimes we can link up cases

that nobody would ever know were linked. "And a lot of times, especially with burglaries, if you solve one ... a lot of times you're going to solve a dozen more."

Many cases never get solved. Those include local cases like the Holly Cassano murder case in Mahomet or the Jamie Harper missing person's case in Paxton/Rantoul, both of which Kyrrouac investigated. But Kyrrouac tries not to dwell on it. "Pretty much when my scenes are done (and the evidence has been identified, collected and either preserved or sent to the state crime lab for analysis), I don't live with the case like a detective does," he said.

"The guys at the sheriff's office with the Cassano case have pictures of her on the wall. Everybody has a picture on the wall to remind them that this case is still open. But I don't live with it like they do as a detective. ... In my job, it's my case in that, yeah, I did the crime scene, but I really don't get into the followup investigation unless leads are developed and they have somewhere that needs to be searched or if we need to do an excavation if we suspect a clandestine burial site. So I won't get involved in it. I don't see it day to day like they do."

But, Kyrrouac's wife said, "you still deal with a lot of stress about it." Although retired, Kyrrouac has not put the unsolved cases out of his mind for good. He knows he might still have to testify in a case if leads are developed and a person is charged, even if that is years away. "There's still a lot of pending cases — burglaries, and

I've got some open murders they haven't got a suspect on — but if they ever identify a suspect and it goes to trial, then, yeah, I'll get subpoenaed."

Seeing his work help solve a case is one of the most rewarding aspects of Kyrrouac's job. But like he does with any case he works, Kyrrouac gives all the credit to the detectives, not himself.

Such was the case after police were able to link a Georgia man to the scene of a rape and armed robbery at Kathy's Salon in Paxton in January 2010. Charges were brought against the man only after DNA evidence from a knife that Kyrrouac collected at the scene matched his DNA profile. "It felt great," Kyrrouac said. "For me it felt great, but it's not so much, you know, 'Great, we got this DNA that I found.' ... It was all the followup work that the Paxton police did, what their officers did, that I feel great for. I feel great for them because it's their case. So it's not so much that I got something for them, it's that they got it."

Kyrrouac has witnessed gruesome crime scenes — but he tries not to let the images haunt him. "I guess you kind of just get immune to it," he said. "I had a more difficult time coming up on accidents on the interstate, because when people were injured ... and you know they're in pain, it's tough to watch, especially if they're kids. That bothered me more than



Michael and his first son, Adam, who is now twenty! (Photo most likely taken by Stephanie)

going to death scenes, because when you go to a death scene, no matter how bad it was, the person's gone, and you're just looking at it as evidence... Everything's evidence... You want to separate yourself from it as much as possible."

Telling his two children - Adam and Nathan - about his job when they were growing up was the most difficult part. "I don't think they really had a clue for a while what I did," Kyroutac said. "They do now somewhat, but I still don't think they really have a clue."

Kyroutac said he would always get nervous before testifying at trials. The anxiety set in throughout his career, regardless of what type of case it was. "I didn't sleep real well the night before, but I always did fine (in court)," he said. "I never really had a problem; it was just the anticipation." At one specific trial — a murder trial several years ago — Kyroutac remembers being asked by a defense attorney to explain his experience investigating murder scenes. The

attorney apparently was trying to show the jury that a crime scene investigator from a small town who works in a rural area probably lacks the experience necessary to do a thorough job, Kyroutac said. "I just estimated and said, '50, 60 murders,'" Kyroutac said. "And that pretty much stopped that line of questioning."

Today, Kyroutac cannot even provide an estimated number of murders he has investigated over his career. All he knows that it is "over a hundred." And Kyroutac is not even one of the busiest crime scene investigators in the state. "We have 40 or so investigators around the state, and we have guys who handle twice the case load I do," he said.

Kyroutac's job is all about "finding the truth." He looks for "physical evidence" - guns, bullets, blood, fingerprints, shoe or footprints - anything that might contain DNA or other identifying information. "Physical evidence cannot lie," Kyroutac noted. "It can only be misinterpreted or misread. It is what it is."

Because he is searching for evidence, and nothing else, Kyroutac tries not to come into a crime scene with any preconceived ideas about what happened. "If I'm told it looks like we have a suicide, we were told not to look at it as a suicide; it's a 'death investigation,'" Kyroutac said. "Because if you go in focused thinking 'this is a suicide,' you start trying to make the evidence fit what you think it might be, and that's not what your supposed to do. "You have to let the evidence tell you what it is, and sometimes it may not be what the detectives and everybody wants to hear."

The majority of Kyroutac's case load involved residential burglaries. Kyroutac, himself, was a victim of a residential burglary in 1983, when he was stationed at Fort Bragg while in the Army and guns and a television were stolen five days before Christmas. "So I know what it's like to try to go to sleep after you've been broken into," he said. "I know how they feel." It was at Fort Bragg where Kyroutac "learned basically how to be a cop."

Kyroutac enlisted as a military police officer after graduating from Bradley-Bourbonnais High School in Kankakee County. He had already decided a couple of years earlier that he wanted to be a police officer. He was influenced by his cousin, Dave Gifford, who was an auxiliary police officer in Bourbonnais. "We hung around together because we had a lot of the same interests," Kyroutac said.

After high school, Kyroutac was pursuing a degree in criminal justice at Kankakee Community College while also working

full time. "And then I decided there's got to be a better way, because it's awful hard to go to school and try to carry three or four classes while you're working full time," Kyroutac said.

In September 1981, he enlisted in the Army. After finishing military police school in Alabama, he went to Fort Benning, Ga., for airborne school and then eventually landed at Fort Bragg. In 1982, he was selected to go into the military police investigations section. "Most of the stuff I handled were barracks larcenies or burglaries, simple batteries," he said. "We would also investigate allegations of misconduct against military police."

He was honorably discharged in 1984. "As soon as I got out, I went right back to work, right back to school, but I started testing for the state police," Kyroutac said. He passed the

test, and in January 1985 got a call saying he was appointed to the police academy. He graduated in June 1985 and was assigned to patrol District 21, which includes Kankakee, Ford and Iroquois counties.

Ten years later, his wife talked him into applying for the CSI job, which was open. He was hired, and on Oct. 15, 1995, he began working crime scenes in Region 3, one of five investigative zones of the state police's Crime Scene Services Command. Since 2001, he worked out of a field office in Champaign.

Kyroutac said he feels "relieved" to be retired. "It was time," he said. "I feel the stress is gone; the pressure is gone." Kyroutac always felt the stress and pressure of doing his job well. "I always feared that I don't want (to be featured) on a Forensic Files case because it usually means that something didn't work out at the beginning (of the

case)," Kyroutac said. "I didn't want to be in that situation where I missed something or did something wrong. There's always that pressure building up to make sure that you do it right, every time."

Now with plenty of free time, Kyroutac said he plans to "take a little time off" and "let the beard grow." An avid fisherman and hunter, he also plans to do more ice fishing and pheasant hunting. He also plans to take up photography, a hobby he actually fell in love with through his job documenting crime scenes. He also hopes to look for opportunities to work as an usher or security officer at a major or minor league baseball park. Kyroutac is a huge White Sox fan.

Kyroutac and his wife of 21 1/2 years are considering moving to North Carolina for their retirement.



## Thank you Louis!

Since 2003, Louis Kirouac, has been our Regional Representative for the Greater Montréal, Ottawa Valley, and Abitibi regions. He now wishes to give someone else the opportunity to fill this position within the KFA. In 2003, Louis was a member of the organizing committee for our annual gathering in Longueuil, on Montreal south-shore, to mark the 25<sup>th</sup> Anniversary of our Association. So from the bottom of my heart and in the name of all the KFA members, I wish to thank Louis for his contribution over the past nine years.

I also take this opportunity to mention that if anyone might be interested in taking up this position, please get in touch with us ASAP. The main task of a KFA regional representative is to help plan and organize a KFA annual gathering when it takes place in his/her area.

François Kirouac





# IN MEMORIAM



## **KIROUAC, Jean-Guy (1944-2012)**

At Montmagny (Quebec) on 17 May 2012, aged 68, died accidentally Jean-Guy Kirouac (GFK 02128), son of the late Henri and Etienne (née Joncas) Kirouac. Religious ceremony took place at the Funeral Parlour on 23 May 2012, followed by burial in the Montmagny Cemetery. He leaves to mourn his sister Françoise. He was preceded in death by his brother Paul-Henri (Ti-mi), and his sister Pauline and brother-in-law Norman Wells. He was the cousin of Paul Langis (Doris Boucher), André Bélanger (Lise Belzile), Judy (Fred Vanvalkenburg) and Lise Savard (Pierre Coderre).

## **KIROUAC, NICOL (1945-2012)**

At Hôtel-Dieu Hospital in Lévis, Quebec, on 15 May 2012, aged 67 years, passed away Mr. Nicol Kirouac, husband of Ginette Roy. He was the son of Charles Kirouac (GFK 00405) and Maria Boissonneault-Kirouac. He leaves to mourn, besides his wife, two sons: Michel (Christine Hennessey), Ghislain; his granddaughters: Claudia, Sophie and Meghan; his sister Claudette (Jean-Guy Gaudreau); his brothers-in-law and sisters-in-law of the Roy family: Lucien (the late Huguette Bordeleau), Marc-André (Ginette Montminy), Jean-Gilles (Diane Hamel), Luc (the late Francine Germain), Yves (Francine Lacasse), Diane (Yvon Paquet), Colette (Yvon Lupien); many nephews and nieces, cousins, and friends. Religious ceremony was held on Monday, 21 May 2012 in St-Edmond Church in Val-Alain (Quebec).

## **KIROUAC-HUNTER, YVETTE (1921-2012)**

At Enfant-Jésus Hospital, Quebec City, on 26 April 2012, aged ninety years and eleven months, passed away Yvette Hunter, widow of Sarto Kirouac (GFK 02245), daughter of the late Philonise Chouinard and the late Mathieu Hunter. She leaves to mourn: a son, Pierre-Yves (Line Paradis), and two daughters: Sylvie (André Comeau) and Josée (Louis Brunet); her grandchildren: Mathieu (Claudia Latulippe), Émilie (Olivier Bourgeois), Charles (Valérie Tremblay), Dominique (Goldee Tabinas), Marie-Claude (Antoine Malenfant), Thomas, Sara, Anne-Sophie, François, Félix & Élise; her great-grandchildren: Charlotte, Éléonore, Joseph, Éli & Anne; her sisters: Gisèle Hunter (the late Laurent Lord\*), Jacqueline Hunter (Raymond Langlois), Claire Hunter (André Proulx); her brother Raoul Hunter (the late Thérèse Amyot); her sisters-in-law: Adrienne Lévesque (the late Maurice Hunter), Huberte Kirouac (the late Giuseppe Pugliano) and Carmelle Caron (the late Conrad Kirouac) as well as many nephews and nieces. Funeral service, in the presence of the ashes was held on Saturday, 12 May 2012 in Saint-Thomas-d'Aquin Church. (\*see next page)

Yvette was the aunt of René, the KFA present treasurer. She was also the widow of Sarto, one of the KFA founding members as well as the first KFA treasurer. She is also the aunt of André Kirouac, present Director of Quebec City Naval Museum and one of the organizer of the KFA annual gathering in Saint-Cyrille-de-Lessard in 1996. She was also on the organizing committee for the 1986 KFA gathering in Quebec City.

## **KYROUAC, DONALD LOUIS (1932-2012)**

At home in Bradley, Illinois, on May 7, 2012, Donald Kyrourac (GFK 00238) died in his eightieth year. Mr. Kyrourac was the retired owner/operator of LK Bottled Gas Inc., and recently was a courier for Alverno Labs. He was born Sept. 12, 1932, in Bourbonnais, the son of Leo and Gladys Chantome Kyrourac. He was a veteran of the U.S. Navy and a member of the Bradley American Legion Post 766 and the Bradley VFW Post 6502. He was also a member of the Moose Lodge and St. Joseph Catholic Church, where he was an altar server. He was a former member of the Knights of Columbus. He loved to golf, garden and bowl.

Don was married to Betty Rehberg on 2 July 1955 in Bourbonnais, Illinois. They were divorced in 1978. There were seven children from this marriage, with six surviving: Greg\*\*, Donna, Debbie, Susie, Tom and Brian. Don married Marion (née Williams) Maitland on 16 June 1984 in Muskegon, Michigan. She preceded him in death on 14 March 2005. He married Theresa (née Raymond) Grise on 5 February 2012 in Bradley, Illinois and she survives.

Left to mourn are three sons and two daughters-in-law, Greg and Nancy Kyrourac, of Ashland, Tom Kyrourac of Bourbonnais, Brian and

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\*\*Greg has been the KFA Regional Representative for the US Central Time Zone since 2004. He and his wife hosted the 2011 KFA Annual gathering in Kankakee-Bourbonnais.

Bonnie Kyrouac, of Bradley; three daughters and sons-in-law, Donna and Kerry Kubick, of Lompoc, Calif., Debbie and Tom Arnold, of El Paso, Texas, and Susie and Steve Harms, of Kankakee; twelve grandchildren, Dyson, Seth and Candice O'Connor, Peter Kyrouac, Joseph (Kayla) Kyrouac, Lily (Dylan) Downs, Hope (Brett) Cherry, Kelly and Diane Kubick, Eric (Shannon) Rasmussen, and Riley and Abbey Kyrouac; one great-grandchild, Selah Kyrouac; one sister and brother-in-law, Theresa and Fred Gifford, of Bourbonnais; two brothers and three sisters-in-law, Richard and Pearl Kyrouac, of Terre Haute, Ind., Jim and Janice Kyrouac, of Bradley, and Armelia Kyrouac, of Bourbonnais; many nieces and nephews; also step-children and step-grandchildren. He was preceded in death by his parents; his second wife, Marion; one daughter, Diane Kyrouac; two sisters, Mary Louise Bertrand and Cecile Lobue; two brothers, Art and Paul Kyrouac. A funeral Mass was celebrated on May 11 at St. Joseph Catholic Church, Bradley followed by burial in Maternity BVM Cemetery, Bourbonnais.

**LORD, LAURENT  
(1924 – 2012)**

At Laval Hospital, Quebec City, on 29 March 2012, at the age of 87, passed away Laurent Lord, widower of Mariette Larose, his first wife, and husband of Gisèle Hunter. He was the son of the late Augustine Mercier and the late Damase Lord. He leaves to mourn, besides his wife, Gisèle; his daughter Johanne (Denis Fréchette). He was the brother and brother-in-law of: Rita (the late Olivier Pelletier), Rollande (Maurice Dubé), the late Henri (Madeleine Caron), the late Denis (the late Monique Cloutier); members of the Hunter family: Yvette (the late Sarto Kirouac

**GFK 02245, one of the KFA founding members and its first treasurer),** Raoul (the late Thérèse Amyot), Jacqueline (Raymond Langlois), Claire (André Proulx), the late Fernand (the late Thérèse Fortin), the late Maurice (Adrienne Lévesque), the late Élisé (the late Irène Thibault. Funeral Mass was on 14 April 2012 in the Parish Church of Saint-Cyrille-de-L'Islet. Ashes were interred in the Columbarium in the Parish Cemetery.

**LAVOIE, ROGER  
(1932 – 2012)**

At Saint-François d'Assise Hospital, Quebec City, on 8 March 2012, aged 79 years and eleven months, passed away Roger Lavoie, husband of Rolande St-Pierre. Besides his wife, he leaves to mourn his children: Luce (Claude Dubé) and Alain (**Carole Kérourac, daughter of Gérard Kirouac GFK 01987**); his grandchildren: Charles, Geneviève, Sébastien (Natacha Gagnon), Claudia (Simon Therrien) and Marc-André; his great-grandchildren: Mathys and Nathan. He also leaves Bounmy (Charles Plamondon) and their children: Alexandre and François; his sisters: Anita (the late Benoit Bérubé), Françoise (Richard Bélanger), Laurence (Jean-Guy Parisé) and Ghislaine (Robert Vaillancourt); his sisters-in-law: Aimée-Rose Desbiens (the late Jean-Baptiste Lavoie), Gilberte Marquis (the late Robert Lavoie) and Georgette Bélanger (the late Roland Lavoie); his brother-in-law: Léonard St-Pierre. Religious ceremony took place at the Maison Gomin on 17 March 2012.

**MILHOMME-LABERGE,  
YOLANDE (1931 – 2012)**

At Laval Hospital, Heart and Lungs Dept., Quebec City, on 23 April 2012, passed away aged eighty, Yolande Milhomme, wife of Jean-Marie Laberge. Besides her husband, she leaves to mourn her children: Christian (Louise Turcotte), Chantal

(Alain Tessier) and Maryse (Guy Gilbert); her brothers and sisters: the late Fernand (the late Thérèse Renaud), the late Jean-Charles (Yolande Robitaille), Raymonde (Jean-Claude Drolet), Claire (the late Laurent Hamel), Léandre (Hilda Dale), the late Richard (Suzanne Lachance), Nicole (**Gilles Kirouac GFK 00626**) and Ginette (André Jobin); her brothers-in-law and sisters-in-law: the late Armand, the late Évariste (the late Colette Villeneuve), the late Georgette (the late Jean-Léon Morneau), the late Marcel, the late Jeannette (the late Romain Villeneuve), Roland (Jeannette Dubé), Paulette (the late Roger Brown), Rita (Roger Lapointe), Noëlla (the late Yves Demers) and the late Gaston (Lucille Petitclerc). Religious ceremony was held on 28 April 2012 in Notre-Dame-de-L'Annonciation Church in L'Ancienne-Lorette followed by burial in the Parish Cemetery.

**PORT-KIROUAC, AGNES W.  
(1924-2012)**

Agnes W. (née Port) Kirouac, 87, of Leominster, died Thursday, March 29, 2012, in her home after a brief illness. Agnes was born in New York City on May 24, 1924, daughter of Alfred F. and Gertrude (Hourin) Port and lived in Leominster most of her life. She graduated from Leominster High School and the Leominster Hospital School of Nursing. Agnes was a Registered Nurse and had worked in the maternity ward at Leominster Hospital for many years. She also worked in the offices of Dr. Anthony Aloia and Dr. Alphonse Popoli in Leominster. She was a member of Holy Family of Nazareth Church in Leominster and the American Nurses Association. Agnes is survived by her husband of 60 years, Robert W. Kirouac, Sr.;

three sons, Alfred F. Kirouac and wife, Kelly, Robert W. Kirouac, Jr. and wife, Linda, and Daniel P. Kirouac and wife, Melinda, all of Leominster; a sister, Barbara Naughton of Leominster; eight grandchildren and five great-grandchildren. She was predeceased by her son, Charles A. Kirouac and her sister, Charlene Siren.

**TANGUAY-KIROUAC,  
SIMONE (1922-2012)**

At St-Jean Eudes Hospital, Quebec City, on 28 April 2012, passed away Simone Tanguay, widow of **Henri Kirouac (GFK 02091)**. She was the daughter of the late Joseph and Eva (née Paré) Tanguay. She leave to mourn her children: Jocelyne, the late Josette, Yves (Jo-Ann Lantin), Sylvie (Richard Fortier); her grandchildren: Christian (Annie) and Valérie (Vincent Chouinard); her great-grandchildren: William and Alexandre; her brothers and sisters: the late Jeanne (the late Joseph Carrier), the late Géraldine (the late Hervé Beaudoin), the late Berthe (the late Joseph Eugène Tanguay), the late Thérèse (the late Ernst Fortier), the late Marguerite (the late Jean Déon), the late Gertrude (the late Euclide Lapointe), the late Albert (Fernande Lemieux), the late Rolland (Blanche Lemieux), Rita (the late Éloi Côté),

the late Cécile (the late Jean-Paul Tremblay), the late Rock (Yolande Lamontagne), Raymond (Rachel Latulippe), Gisèle (Marius Lajoie). Funeral was on 5 May 2012 at Notre-Dame-de-la-Recouvrance Church in Vanier, Quebec. Burial will take place at a later date.


**VÉZINA-OUELLET, MARIE-  
BLANCHE (1920 – 2012)**

At Cap-St-Ignace long-term care facility, on 16 March 2012, aged 91 years and eight months, passed away Marie-Blanche Vézina, widow of Georges Ouellet. She leaves to mourn her children: Adrien (Marie Jean), Réjeanne (Normand Brodeur), Raynald, the late Jean-François and Germain; also her grandchildren: Nathalie (Jean-Philippe Thibaudeau) and Sébastien Morin; her beloved great-grandson: Louis Thibaudeau. She was the sister and sister-in-law of: the late Jeanne (the late Eddy Beaulieu), Thérèse (the late Philippe Bernier), Lucienne (the late Fernand Brie), Philippe, Georgette (Maurice Caouette), the late Henri and René (Thérèse Sirois); from the Ouellet family: the late Simone (the late Hervé Proulx), the late Joseph (Jacqueline Paquet), Florian, the late Roland, Fernand (Cécile Tondreau), Laurette (Amédée Gaureau), Jean-Marie (the

late Monique Proulx), Jacqueline (**Roger Kirouac GFK 01592**), Yvonne (the late Marcel Richard), Paul-Henri (Solange Leclerc). Funeral was on 24 March 2012 in Cap-Saint-Ignace's Parish Church followed by burial in the Parish Cemetery.

**VAILLANCOURT,  
RAYMONDE (1939 - 2012)**

At Sherbrooke, Quebec, on 14 March 2012, passed away aged seventy-two, Raymonde Vaillancourt, daughter of the late Raymond and Jeanne (née Leclair) Vaillancourt. Funeral was on 24 March in Saint-Joseph Church followed by burial in Saint-Pierre Cemetery. Mrs. Vaillancourt-Pelletier leaves to mourn her sons: Jonathan Pelletier (Virginie Fortin), Félix-Antoine Pelletier; her two granddaughters Marion and Simonne; her brothers and sisters: Claire Vaillancourt (**the late Réal Kirouac GFK 02366**), Réal Vaillancourt (Louise Lamoureux), and Liliane Vaillancourt (Claude Mercier).



**OUR DEEPEST  
CONDOLENCES TO  
THE BEREAVED  
FAMILIES**

Exceptionally there is no *Genealogy / Readers' Page* in the present issue, you will find it again in the Trésor number 109 next autumn.



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Telephone : (418) 831-4643

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Céline Kirouac (00563)  
1190, rue de Callières  
Québec (Québec) G1S 2B4  
Telephone : (418) 527-9858

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1475, avenue Mailloux, appt. 1  
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### TREASURER

René Kirouac (02241)  
3782, Chemin Saint-Louis  
Québec (Québec) G1W 1T5  
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### BULLETIN EDITORIAL TEAM

Marie Kirouac (00840)  
1039, rue Raoul-Blanchard  
Québec (Québec) G1X 4L2  
Tel.: 418-871-6604

### RESPONSIBLE FOR K/ GATHERINGS

Mercédès Bolduc  
140, Rue de la Victoire  
Chicoutimi (Québec) G7G 2X7  
Tel.: 418-549-0101

### TRANSLATOR

Marie Lussier Timperley  
127, chemin Schoolcraft  
Mansonville-Potton (Québec) J0E 1X0  
Tel.: 450-292-4247

### COUNSELLER

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1221, Floral Street NW  
Washington, DC 20012 USA  
Tel.: 202-829-9289

##### CENTRAL TIME ZONE

Greg Kyrouac (00239)  
P. O. Box 481  
Ashland, IL, 62612-0481 USA  
Tel.: 217-476-3358

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(by alphabetical order)

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ANNUAL KIROUAC FAMILY GATHERING  
ON 30 JUNE & 1<sup>ST</sup> JULY  
IN WARWICK & KINGSEY FALLS  
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**To contact us or to receive information about our activities**

**Main office**  
3782, Chemin Saint-Louis  
Québec (Québec)  
Canada G1W 1T5

**Internet Site**  
[www.genealogie.org/famille/kirouac](http://www.genealogie.org/famille/kirouac)  
**E-mail:** [afkirouacfa@hotmail.com](mailto:afkirouacfa@hotmail.com)  
**Webmaster:** Pierre Kirouac

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