



16 Ans  
*Les Chabotteries*

*Association des Chabot*

*N° 64 Autumn 2023*



This cross was inaugurated in 1934 in Gaspé to mark the 400th anniversary of Jacques Cartier's arrival (July 1534). It was erected on its base by Michel Chabot and his partner Fillion using a system of rails, pulleys and cables, pulled by the force of many horses and a tractor.

The Chabotteries is a quarterly newsletter published by the Association of Chabot.

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## Message from the President



Hello members, cousins and friends.

Did you know that on last June 1<sup>st</sup>, it's been 16 years since our association was founded and that it is still alive and going well?

I hope you have a great summer! Fall will soon be upon us. The Annual Meeting and General Assembly will be held on September 10, 2023, in the beautiful municipality of Saint-Isidore-de-Beauce. We are waiting for you in a large number. There will be animation, a short general assembly, a brunch and an organized visit to the house museum of one of our famous ancestors: Dr J.A.N Chabot, in Ste-Claire. See program, menu and contact information on pages 17-18-19 and 20. Don't hesitate if you want to bring in door prizes.

We look forward to seeing you all for this beautiful day.

There are now five (5) members on the Board of Directors instead of seven (7) as two of the members have resigned for personal reasons. We would like to thank Claudette Chabot and Lyne Gaudreau for all their help. It also means that we will need new members to help us continue to serve you well.

We again ask for your help to feed the website and the magazine, for example by keeping us informed of what the

Chabot are doing in your regions, whether they be young or old. If you have stories about the Chabot, why not tell them to us by writing them to us? If you need help with writing, we can help you: don't worry.

We are rebuilding our members list management program to facilitate follow-up. In this regard, you must pay particular attention to the **renewal date of your subscription** that is on the label at the back of your magazine. When your subscription has expired, the members list management program put you in the category "non-active" members. 3 months later, your name disappears from the mailing list of the magazine Les Chabotteries. So remember to subscribe again quickly!

As you may have noticed, we have a new column "Young Chabot". We ask you to inform us about what our young ones are doing in sports or any other field. Let us know so that this chronicle continues for a long time.

We ask you to talk about your Association with your parents and friends to recruit them as members. Why not subscribe your children and grandchildren? We have a promotion for the year 2023: subscriptions are at half price for your young people, see the box on page 13.

*Maryo Chabot Tremblay*  
Membre n° 275

## Genealogy and history of Grandpa Michel

By Clément Chabot, Member #89, Secretary of the Board of Directors

Joseph Chabot, my great-grandfather, is the son of Louis Chabot and Émérentime Bourget. He was born on January 15<sup>th</sup> 1853 in Ste-Claire, Dorchester. He got married in Beaumont on January 22<sup>nd</sup> in 1878, with Zoële Dorval. They had 11 children. He died on November 24, 1914.



In front of paternal's house: Joseph Chabot, Aurée and Zoïle Dorval



Joseph Chabot's family: Top: Léon, Orel, Adélar, Michel, Ernest, Aurée; Sitting: unknown, Zoële, unknown, Joseph





Seven of the 11 children of Joseph and Zoele: the 3rd is my grandfather Michel, then it is Ernest, Orel, Léon and Aunt Orée

.Michel, my grandfather, was the sixth child in the family. He was born on September 28, 1886 in Beaumont. He left Beaumont to work at Mont-Laurier, where there was work for a carpenter. He formed a company there with a Mr Fillion in order to work together in framing-carpentry (Chabot and Fillion associates).

In this area, they built a church and other constructions in the corner of Lac Carré. That's when he met his wife at the hotel where she was a waitress. He married Cordélia Auger, born December 25th 1892, at Mont Laurier on September 30th, 1913. They returned to live in Quebec City. They raised their family in the St-Malo neighbourhood of Quebec City, on Lafayette Street, and later in the 1950s they moved to Loretteville. They had 12 children. My grandmother Cordélia died on March 14, 1994, at the Ste-Monique des Saules hospital, in Quebec City. My grandfather died on September 21, 1956, at Hôpital St-François d'Assise in Quebec City. Both are buried in Loretteville Cemetery.

## Famille de Michel Chabot



From Left to Right: Gabriel, Gérard, Lucien, Rachel, Marcellin, Jean-Charles, Grandmother Cordélia, Victorin, and Grandfather Michel.

My father, Marcellin, is the oldest in the family. He was born on June 25th, 1914 in the St-Malo neighbourhood of Quebec City. He died on December 14, 1981. He had married Jeannette Plamondon on June 20th, 1942, in Quebec City's St Sauveur district, She was born on December 28th, 1912 in the same place and died on February 28, 1987 in Loretteville. They had five children, including me, Clément, the first born of the family, on February 10, 1944. I was followed by Claude, February 18, 1945; Gilles, March 10, 1946; Céline, June 14, 1949; and Louise, October 5, 1954.

Grandpa Michel, with Mr. Fillion, his partner, are the entrepreneurs who installed the Croix de granite de Gaspé. This Gaspé cross was sponsored by the federal government to commemorate the 400th anniversary of the arrival of French explorer Jacques-Cartier in Gaspé Bay, on July 24th, 1534. This cross was unveiled on August 25, 1934. It cost \$7,000. This monolithic granite cross, installed in Gaspé, came from the quarry of Auguste Dumas from Rivière-à-Pierre.





It was cut in 1934 from a block of grey granite extracted from the quarry. This Gaspé cross, which weighs over 42 tons, was transported to Quebec City on two rail cars from Rivière-à-Pierre. Then the cross was transported on a coaster to the Gaspé wharf. From the wharf, the cross was pulled on rollers, using hoists and one of the first tractors to be used in Gaspé.

In partnership with Mr. Fillion, my grand-father built the foundations of the Gaspé basilica and several other buildings in Gaspé and Quebec. Following the dissolution of the company, my grandfather, Michel Chabot, worked for the Quebec government as a building inspector. He had a busy and useful life that left traces in the collective memory.



House of Joseph Chabot, renovated, at  
Beaumont in the Ste-Marie road

## Chronicle "The young generation of Chabot" Gabriel



Gabriel Marcoux-Chabot, a writer and committed teacher

By Marie-France Chabot, Vice-President of the Association

Gabriel is the son of my cousin, Jean-Louis Chabot, former treasurer of the Association who died in 2018. Gabriel is known for several reasons. He is the author of several books, including two important novels: *Tas-d'roches* (2015) and *La Scouine* (2018), for which he has won prizes: the Ringuet Prize of the Académie des lettres du Québec and the Rabelais Prize of la Francophonie, for *Tas-d'roches* and he was nominated for the Prix littéraire France-Québec in 2019 for *La Scouine*. He completed a BA in Literary Studies at Laval University (2010) and a Master's degree in the same field (2014). He has been teaching literature at Cegep de Jonquière since 2019. He is known as an

excellent teacher and an animator committed to the literary culture of the Saguenay-Lac-St-Jean region. In addition, as we will see, he made himself known before this stage of his life, for having personified *Banana rebelle*, in the Maple Spring demonstrations, in 2012. I met him (virtually) and interviewed him on June 20. I learned a little more about his story.

**MFC:** I know that you were raised in St-Nérée-de Bellechasse, and that you now live in the Saguenay, right?

**GMC:** Yes, I lived there until I was 18. After that, I lived in various places, including a long stay in Quebec City, where I went to college and university. I have been living in the Saguenay since 2015.

**MFC:** Are you married? Do you have children?

**GMC:** I'm not married, but I've been with my wife, Audrey Larouche, for 19 years this year. We have two children: Simon (17) and Lili (13). We have a dog called Amos and 4 hens!

**MFC:** If it's not too intrusive, your spouse, what does she do in life?

**GMC:** We have similar careers. I have a writing practice and I teach. She teaches visual arts at Cegep de Jonquière and has a practice in visual arts (painting, sculpture).



**MFC:** Returning to St-Nérée: you situated the novel Tas-d'Roche there. Having lived there for 18 years, how do you perceive this village, its culture?

**GMC:** My father Jean-Louis knew St-Nérée socially more than I did. Jean Louis was the municipal director for decades. He was at the heart of municipal life. But we, the rest of the family, lived at the back of the 5th road east. That's really where I put my novel too. The 5th road east was a dead end in the woods. For me, St-Nérée, at heart, is mainly the 5th road east: the proximity of nature, then a way of living a little isolated from the rest of the world. I did not live this social life, but I rediscovered it when I wanted to write my novel, while I no longer lived in St-Nérée. I had lots of memories that fed me: the deep forest, access to nature; it's at the heart of my novel too, but I also wanted to give a fair picture of the social milieu. So I went back and talked to people, including my father's mechanic. I integrated all kinds of more cultural parts that had not been mine, but that I found necessary to the novel. In the novel, there are parts of my script that I have experienced, and parts that I have rediscovered by talking with people from there.

**MFC:** What does your father, Jean Louis, mean to you?

**GMC:** My father was a discreet father who didn't take too much space. But, as a teenager and young adult, he was always there to meet my needs. As a kid, he told me stories. He took me fishing; fishing a small stream with my father, I did that as a child, a lot. So when he turned 70, the four kids, we got together, went on a fishing trip with my dad, one weekend. He died in 2018. The year before, at the age of 77, he came to see me in Saguenay, and then I took him fishing in a small creek. He was in the woods, both feet in the creek, fishing with me. I was able to close that loop with him. When I go fishing in the creek, I think about him too because it was my childhood, it was also the last year of his life. There is also something else that I loved with my father when I was still in Quebec City. In 2014, 2015, I was briefly a theatre critic at the Journal Le Devoir. I went to see 15, 20 plays a year. I always had two tickets. My father was often the one who accompanied me. Afterwards, we talked about the play. It was a different way to relate to him. I want to add that my father was always extremely involved socially, on many Boards, in all types of volunteering. It is an example and a counter-example at same time. There's a part of me that's trying to live up to that, but I realized he spent a lot of time out of the house getting involved everywhere. I decided to do a little less of that.

**MFC:** The first time I heard about you was in the media, at the time of the Maple Spring in 2012. You personified a character in the demonstrations: Rebel Banana. Do you remember the values that motivated you and why you chose this character to participate?

**GMC:** It's as if 2012 was for me an awakening to collective values, an awakening to commitment. I wasn't involved right away. I saw something grow. It sort of woke up something inside me. I felt challenged. I felt that the values that were conveyed by these people who were on the street, who were multiplying the speeches everywhere, that it was joining me; I recognized myself in it. And on the other hand, I found the government's rhetoric to be haughty and contemptuous. I found it insulting to my intelligence. It insulted values that I found in myself.



**MFC:** And the character Rebel Banana?

**GMC:** there was already a character disguising himself as a Panda in Montreal. That was really the example. It worked. Media talked about it. It was a positive message. He was in the demonstration, hugging people. I went a little towards that approach. Then after that, the choice of costume was what was fast found and cheap.

It's a banana costume that I personalized with sunglasses, then a cigar to make it look a little more revolutionary. Rebel Banana, I gave him that name. And there, it worked on two levels. I arrived at a demonstration and soon enough, people recognized me, they were happy to see me. In the media, they were talking about it, images were circulating. It began to have an interesting effect. What I also thought was good was that we were at a time when the government was often trying to make protesters look dangerous, violent, to justify a certain repression. A giant fruit is harmless. Even if I was by pointing a banana at people, a giant banana, it can't be dangerous. It allowed us to play down, to open minds and to have exchanges. Even those who were against us, who hated all that, sometimes they thought I was funny. We could have a conversation. And then my dad became a senior banana at one point. He put on a banana suit to accompany me to a protest. At one point, there were three generations of bananas. I had my father, me and my son in costume. I'm happy about that time.

**MFC:** You studied literature. You started writing long before you graduated, I guess.

**GMC:** Yes. Since I was a kid, literature and the arts have been in my life. I drew all along my childhood. I thought about becoming a cartoonist when I was a teenager; I was already writing stories when I was a kid. In high school, I started a novel but I gave it up. I did a lot of different projects. At the end of my CEGEP, I was in visual art. I was interested in puppetry, which combined visual arts, theatre and literature; I wrote stories that I wanted to tell.

I put on a puppet show that was my final DEC project at Cegep. I made a puppet, I wrote a text, I played it a little, then it became my first book: *Le Rire du Fou* (2004). Then, my second book is a novel that was a play and that I transformed into a novel where there are puppets as characters. Then after that, I put aside the puppetry. The choice was towards writing. When I went to Literary Studies, my creative projects became part of my studies. Now, the art form I practice is writing. It is the one that remained and that I refined: the one in which I reached a professional level.

**MFC:** Your work seems to have a rather powerful impact. They say it's gigantic, Rabelaisian, etc. Epithets are numerous. But how would you describe your style?

**GMC:** I think I don't really have a writing style. Me, my writing, it's done a lot per project. So far, when I write, I have an idea that I want to exploit, and then I will write that idea, for example. But each project is going to be very different. In general, each project is built more or less in opposition to the one before. Often, after I've done something, there's an aspect of what I've done in there that I hate, and I'm almost trying to do the opposite. Over time, I am beginning to see things emerge. In my opinion, what characterizes my writings projects in general is that there is a strong formal concern. I am telling a story, but there is something particular in the form of the text that is going to be different from one book to another, and that is going to be exploited specifically in that text.

**MFC:** Therefore a concern to adopt a form that will better convey the meaning?

**GMC:** Exactly. It makes sense. But to say it as best as I can, to make it worthwhile; I don't want to just tell stories, do a novel a year for example. I don't write that much, I don't publish that much. When I do something, I want it to go far, to have multiple layers of meaning. I want to find the perfect shape to say what I want to say. It gets me into projects that take years, because it's complicated.

**MFC:** If we want to see a common thread in your work, what would it be?

**GMC:** I think it is the complexity of human relationships. It always comes down to that. I build things around it, but what interests me is how a character perceives himself, how a human being develops in relation to himself, in relation to others. Then, the rest around, the environment, history, it's a framework. How will it develop in that context? This framework, for example, will be the St-Nérée back country. When I rewrote *The Scouine*, from a novel that already existed, I rewrote it in my own way, it was how a human being develops in the countryside of the 19th century. Then what I'm writing right now, I'm in the future, is anticipation. How will human beings live their lives in community in 150 years in northern Quebec?

**MFC:** There's a feeling I've had since I read about you; it's that you're an activist writer, that there's a contribution you want to make. Am I wrong about that?

**GMC:** I don't agree with the word "activist" actually, but the connection I see is really to want to do something, to make a particular contribution, yes.



In the writing posture, I find that militant is that you identify with a group, a cause, and then you fight for that collective cause. I think the writer's posture is a little off that. You can convey values, but reality is always more complex than any form of militancy will bring. In combat, you lose the nuance. The writer, what he likes is the nuance. He will show the complexity. As a teacher, I have a social responsibility to the people in front of me. I have a responsibility to teach them things, I have a desire to be able to open doors for them, to do things they love and to do it as well as possible, to try to enrich them as much as possible by harming them as little as possible. I try to get it right. I try to make sure that what I do serves, nourishes, and helps.

**MFC:** In social media, we see you as a committed teacher who does a lot with and for his students. What do you like about teaching?

**GMC:** I think it's a wonderful job. I seem to like it more every session. Writing and teaching can coexist in one life. I don't know if I could do without either. One of the things I love about teaching, which is very different from writing, is to get the results pretty quickly. In writing, you're alone for a long time, especially with my long projects, alone working on something you don't measure the value and impact of. You're in hope. The writing and the publishing process is a long process. Then when it's launched, you can get critical feedback, but you can't measure the impact it's going to create. There are works that fall into oblivion after six months. Whereas teaching is immediate. My longest time scale is a session. I am in front of a class, I have something to make understood, then I see it right there, I see in the face of my students if they have understood. Otherwise, I have to check it at the exam that comes a few weeks later. I measure the impact of what I do more quickly. Then, I have a clear and positive social role. It avoids the existential doubts that would come if I only did writing. Knowing if I'm doing a good job as a teacher, I know that. I can work concretely, I can adapt. What is also great is to stay close to young peoples. I'm going to get older, but my students stay at about the same age all the time. I stay close to what happens again in society, how it evolves, then how their views and ideas change too. It allows me to learn about what the world around me is becoming.

**MFC:** Also, since your favorite theme is the interrelationships between people, it gives you a territory of observation too, I imagine.

**GMC:** What I'm writing right now is at the heart of it all, it's about questions about the complexity of individual relationships with our loved ones, the people we love, and also the place we have in society. The kind thinking I just mentioned about teaching, in a way, my characters have them, even if it's not a teaching context.

**MFC:** How did you get hooked on teaching? Did you ever meet teachers who inspired you?

**GMC:** Yes, there have been some outstanding teachers, teaching methods that inspire me. But the sting, it's like it happened later when it became a little more concrete choice. After that, it looks like the sting is growing. I like it more and more and I think I'm getting better. I'm trying to find the best ways to pass it on

**MFC:** The Chabot I know are people who seek excellence, who like to become better. Does it mean anything to you "being a Chabot"?

**GMC:** The real answer is no. I have my Chabot, my father, my big sister, my big brother, my family, they are my Chabot. My father is a Chabot, but my mother is a Marcoux. If I go back one generation, I only have one of those four who is a Chabot, if I go back another generation, I only have one in eight. There's a part of me that thinks it's a bit arbitrary the last name, given the way names are passed on. But, at the same time, I am glad to see that there are Chabot who are famous in history, including our ancestor who gave the blow of Jarnac. Also, I have to say it meant a lot to my father. He invested heavily in the Chabot Association in the last years of his life. Something I didn't really understand about my father was that he was dying in the hospital and he was stressing about some Association documents he wanted to finish. He was dying in my face and his concern was the Chabot Association. Maybe I was a little angry, wondering, "Why did my dad waste hours on his hospital bed stressing over this?" But I think it was his need to feel alive.

**MFC:** You're right; it was important to him. I saw on his death notice that he had suggested making a donation to two organizations, one being the Chabot Association.



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## Alexandre Chabot, a humble and remarkable man!

By Marie-France Chabot, in cooperation with Alexandre Chabot.



Alexandre Chabot, whose family is from the Quebec City area, grew up in St-Jovite, in the Laurentians. He is now Secretary General of the University of Montreal. It is an important and very demanding position. The Université de Montréal is a huge organization that offers 600 programs, has over 65,000 students and thousands of employees. What was his path to this important position? I offered him a list of questions to which he answered graciously. I added a few details. Let him introduce himself.

“My grandfather was Eugène Chabot. He was married to Germaine Touchette. He lived in Quebec City area (St-Féréol, I believe). He was a plumber by training, but, with the 1929 economic crisis, he retrained himself in the trade where he founded *Chabot and Graham inc.* (company specialized in the footwear trade in the period when this industry was still flourishing in Quebec). This company was taken over by my uncle Conrad Chabot. Unless I am mistaken, it still exists (it must be operated on by cousins, but I have lost contact).

**NB:** According to the Registraire des entreprises du Québec, the company still exists and operates in the merchandising wholesale sector. Its shareholders are Chabots



My father is Pierre Chabot (born 1948) and my mother France Gagnon (born 1948). She died in 2022 of breast cancer. My father was a teacher and my mother, a nurse. My parents met in Quebec City (my father is native of the place and my mother comes from Arvida in Saguenay). At the end of his studies at Laval University, my father obtained a position to teach in Saint-Jovite in the Laurentians. It was the beginning of “écoles polyvalentes” at secondary level, and the call of adventure drew him away from Quebec.

I have a sister, Anne-Marie, who is a specialized educator and works with people with intellectual disabilities. I'm married (25 years in August 2023) with Johanne Therrien. We have a son, Léo Chabot, born in July 2013.

I was born and raised in Saint-Jovite in the Laurentides. My father still lives there. I left for studies at Cegep Lionel-Groulx first and at university second. At College, I was following an international program which offered adapted courses and several extracurricular activities. Along the curriculum, I planned an internship of several weeks abroad. I chose Poland. At the time, only four years after the fall of the Berlin Wall and the opening to the west, this country was in deep transformation. This internship was a very formative experience. It also led me to sociology thereafter.

During my studies at the University of Montreal (BA in Sociology 1997), I was very involved in the student movement, to the point of becoming secretary general (president) of the campus association (Faecum). At the time, I had no idea that I would have a career at the same university.

The circumstances of my life led me to pursue a career in academia rather than elsewhere. I never had a career plan or a particular ambition, I let myself “be carried away” and I was lucky. My only certainty, when I finished my studies, was that I wanted to work in the «public service». My father being a teacher and my mother a nurse, I had role models.

Public service has always been important to me: feeling that we contribute modestly to the development of our community. When I was asked in 1999 to become the first director of government affairs at the University of Montreal, I was delighted. I could work for a public institution whose primary mission is training and research developments in our society.

I have worked in various capacities since 1999. In particular, from 2005 to 2007, I was Chief of Staff of the Rector Cabinet (then Mr. Luc Vinet). From 2007 to 2010, I was Assistant Vice-Rector responsible for the student life portfolio. Since 2010, I hold the position of Secretary General. I am responsible for the proper functioning of the university's governing bodies.

I am in charge of the respect and implementation of the University's policies and regulations, while supervising the work of the three divisions: archives, legal affairs and university bodies. In 2017-2018, I coordinated with Rector Guy Breton the redesign of our Charter and its unanimous adoption by the National Assembly

When we look at the challenges we face as a society (environment, health, racism, social divisions, etc.), I believe that a large part of the solution inevitably passes through the universities. Whether it is through the training of a new generation or through the advancement and dissemination of knowledge. To be able to do so in one of the 100 best universities in the world and to do so in French is a great privilege.

Apart from work and civic duty, I must say that the family has always been and remains THE cardinal value for me. There is nothing more important, which is why I was very happy to learn about the existence of the Association des Chabot and the magazine Les Chabotteries, because it allows us to dive into our roots.

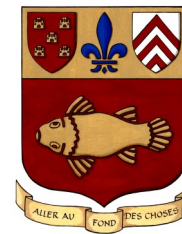
To me, being a Chabot is to embody and live the values left by my parents. The family being one of them and certainly the most important. In addition to the desire to serve society, another of our family values is a sense of humour. As far back as I can remember, my parents first, but also my uncles and aunts «Chabot» always had a great sense of humour. I find that this is often very useful in defusing many tense situations. Learning to laugh at yourself helps us stay grounded at all times and not take ourselves too seriously."



*The Board of Directors wishes a very happy birthday to all their members, their spouses and parents, who have aged (or become younger!) by one year during the last quarter. Good health and long life to you!*

*The Board of Directors also offers its deepest condolences to those who have lost a loved one.*

**CHABOT ASSOCIATION  
ANNUAL GENERAL MEETING  
SEPTEMBER 10th 2023**



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**PROPOSED AGENDA**

- 1. Appointments of a Chair and a Secretary for the Assembly**
- 2. Adoption of the Agenda**
- 3. Approval of 2022 AGM Minutes**
- 4. 2022-2023 Board Activity Report**
- 5. 2022-2023 Financial Statements**
  - a. Presentation and acceptance of audited financial statements
  - b. Presentation of Budget 2023-2024
  - c. 2023-2024 Auditor Appointment
- 6. Election for Board of Directors Vacancies**

(as per by-laws, the Board must be composed of 7 members; currently there are four members; 3 persons are missing; the mandate of a director is two years and is renewable).

  - a. Appointment of a person to Chair Elections
  - b. Applications or proposals
  - c. Vote (if applicable)
- 7. Thanks to the people who helped organize the assembly**
- 8. Closure of the Meeting**



## Annual General Meeting and Sunday Brunch of the Chabot Association

### Agenda and schedule for the September 10, 2023 AGM

9:30: Welcome and registration

10:15: Opening of the meeting by the president

10:30: General Assembly

11:30: First animated presentation with slideshow titled "A Family Tells Itself": co-hosted by Marguerite and Denise Chabot, daughters of Louis Chabot, last survivors of a sibling of 18, from Saint-Lazare. They tell their family history, with a photo slideshow and anecdotes

\*Another year, it will be the story of another family. Interested families will have the opportunity to apply.

12:00 Brunch

13:00 Attendance awards and other mentions

13:30 Drive to Sainte-Claire to visit Dr. Chabot's museum

14:00: Dr. Chabot's Museum Tour

15:00 End of event. **Price: \$30/person for brunch; \$5/person for tour, (see box at bottom of page 19).**

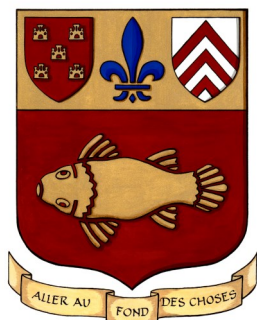
### Registration Form (to be received by August 29, 2023)

Return with your cheque or money order (to Chabot Association) of **\$30/person** for the brunch **or \$35/** per person when you also want to participate in the visit of Dr. Chabot's museum

**Mail to: Association des Chabot, PO Box 46084, Lévis, Quebec, G6V 8S3**

LAST NAME	FIRST	Member
ADDRESS		
CITY	PROVINCE	POSTAL CODE
TEL: /CELL.: EMAIL		
NUMBER OF ADULT PARTICIPANTS	CHILD UNDER 12 YEARS	
DO YOU HAVE ANY FOOD ALLERGIES?		
VISIT TO DR. CHABOT MUSEUM; YES	NUMBER OF PEOPLE	

## Brunch Dominical



Orange juice - Three salads of your choice - Scrambled eggs - Hash browns - Sausages port and beef - Homemade baked beans - Homemade meat pâté- - Hot ham - Croissants - Creton "maison" - Jams - Assortment of desserts - Coffee

## Dr. Chabot's museum

**108 Rue Principale, Sainte-Claire, QC G0R 2V0**

Dr. Chabot (1874-1972) worked as a general practitioner, surgeon, obstetrician, dentist and pharmacist. His home, built in 1924, presents you a carefully preserved interior, both in the medical office and in the many other rooms of the house. He performed over 7000 deliveries.

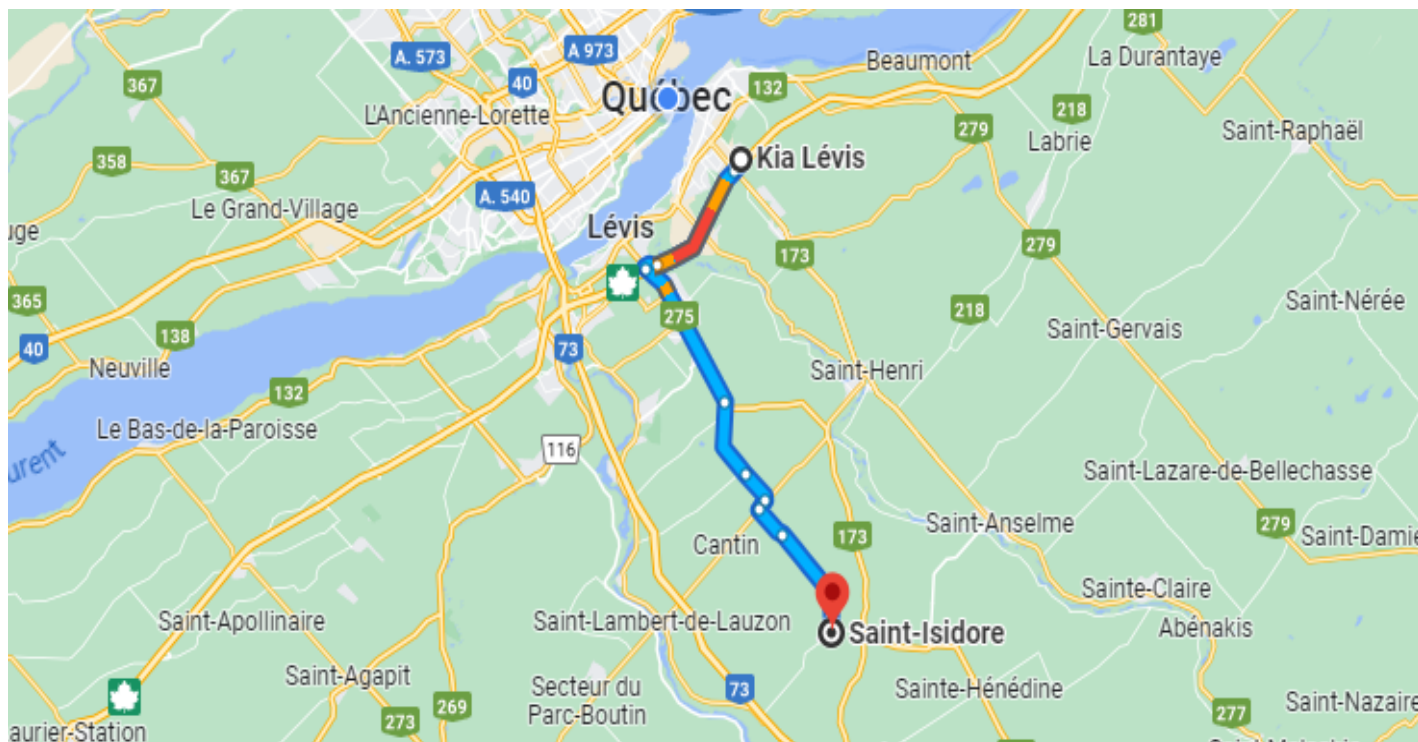
(15 minutes by car)



Happy visit to all!



### Directions to Hall of the 150th anniversary, 128 Coulombe, St-Isidore de Beauce



If you're coming from the 20 east, you can get there by taking exit 325 on the 73, or if you're coming from the 20 west, you can get there by taking the 173 or 275.

Turn right on Rte Coulombe (signs for Saint-Isidore)

The destination is on the left

Hall of the 150<sup>th</sup>

128 Coulombe Street Saint-Isidore, QC GOS 2S0

*Address Label*

**CANADA POST**

Under Post-publication convention number 40069967

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**Association des Chabot**

**CP 46084**

**Lévis (Québec) G6V 6Y8**

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