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The First Chronicle of Narnia: The Restoring of Names

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Abstract
Notes how the names of people and things in Narnia are well-chosen to establish character and setting succinctly. Examines names and symbols for their usefulness in communicating the moral significance of events in the Chronicles of Narnia.

Additional Keywords
Lewis, C.S. Chronicles of Narnia—Names; Names in the Chronicles of Narnia; Symbols in the Chronicles of Narnia
The First Chronicle of Narnia:
The Restoring of Names
Kathryn Lindskoog

The Lion, the Witch and the Wardrobe, by C.S. Lewis, begins by emphasizing names and emphasizes them throughout. The meanings and powers of names are central to the story. It is a story of invasions, and it is told in a personal style. Places are concrete, but time is slippery, Lewis' values and wit are included both obviously and subtly from beginning to end. Right identity and right responses are key themes in this joyful story. The end is hope.

There are obvious allusions to the Bible and other traditional material. Lewis may also have been directly influenced by George MacDonald’s The Princess and Curdie, Beatrix Potter’s The Tale of Mrs. Tiggy-Winkle, E. Nesbit’s A Room in the Tower, Lewis Carroll’s Alice’s Adventures in Wonderland and Through the Looking Glass, and Charles William’s All Hallow’s Eve. There are also elements from Lewis’s personal life included in the story.

A Portentous Beginning

The very first sentence in The Lion, the Witch and the Wardrobe, that wonderfully childlike statement, "Once there were four children whose names were Peter, Susan, Edmund and Lucy," foreshadows the fact that names are going to be especially important. These are clearly ordinary names for ordinary children like the reader’s. Their family name, Pevensie, is never given in this book at all. Some wonder if Lewis chose Pevensie because Pevensie is the bay in England where the Normans landed in 1066; hence, connotations of invasion. But in this first chronicle the only family name that matters is the basic one we all share, Adamson.

The second sentence, "This story is about something that happened to them when they were sent away from London during the war because of the air-raids," promises young readers that indeed something is going to happen. The first understatement of the book. From here on Lewis regularly builds from climax to climax and ultimately from catastrophe to eucatastrophe.

It is here that Lewis' chummy way of speaking directly to the reader about the story emerges. Later Lewis does this more four times. First, he claims that there were many stories connected with the house where this one starts, "some of them even stranger than the one I am telling you now." (1) Later he remarks, "And then, though nobody said it out loud, everyone suddenly realized the same fact that Edmund had whispered to Peter at the end of the last chapter. They were lost." (p.52) And much later he explains, "they were of course the rescue party which Aslan had sent in this last chapter" (p.111) Lewis went one step farther once and playfully stated about the Beaver, "he now had a sort of modest expression on his face — the sort of look people have when you are visiting a garden they’ve made or reading a story they’ve written." (p.55) I assume that Lewis' own modest expression at this point included a twinkle.

The second sentence tells clearly the location, England, and time, Second World War. As the story continues, every place is extremely specific and memorable; but time is slippery in more ways than one. Lucy listened to the Faun’s flute and “it must have been better when she shook herself...” (p.13) Lewis intrudes when Edmund is spellbound by fear and says, "How long this really lasted I don’t know, but it seemed to Edmund to last for hours." (p.76) On the other hand, "It seemed to Lucy only the next minute (though really it was hours and hours later) when she woke up..." (p.85) And of course there is the miracle when "they saw the winter vanishing and the whole wood passing in a few hours from January to May." (p.99) Even stranger is the relationship between Narnian time and the time of our world: "It should not be at all surprising to find that that other world had a separate time of its own; so that however long you stayed there it would never take up any of our time," (p.39) And Lewis goes on to tell us of the stillness and darkness before time dawned.

The second sentence also introduces an element into the story which has offended some adult readers: evil and fearful realities. From the bombing of London to the gutting of the Faun’s cozy home, from the addictive properties of Turkish Delight to the final slaughter of the Witch, Lewis paints evil as dreadfully evil indeed. The shadows in this book are very dark. That is one reason the highlights are so bright.

The third sentence of the book tells us "They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office." The old Professor, Digory Kirke, remains nameless throughout the book, like the Beaver. His name (Kirke means church) comes out later in the series. Those who have read Lewis' life story will recall that when Lewis was fifteen, he moved to the home of an excellent tutor named William Kirkpatrick, called "Kirk." The time spent in Kirk’s home in the lovely Surrey countryside was one of the happiest periods in Lewis' life.

In the third sentence Lewis' use of homely detail begins. The Professor’s distance from transportation and the post office suggest a leisurely and reflective life apart from the flow of current events. The fact that the Professor lived "in the heart of the country" rather than "far from the city" is an important clue to where reality lies. (So is the fact that the house was very old.) Hence, when Edmund is at his worst he plans to build railroads in Narnia and to put in good roads and to drive cars. In contrast, the good Kings and Queens will save trees from being unnecessarily cut down and generally stop busybodies.

The fourth and fifth sentences of the story seem to depart from economy and get into whimsy. "He had no wife and he lived in a very large house with a housekeeper called Mrs. Macready and three servants."
(Their names were Ivy, Margaret and Betty, but they do not come into the story much.) This is the ultimate understatement, since they never come into the story at all and are never heard of again. However, it may be pleasant to think of Ivy, Margaret and Betty benevolently at work keeping the house in order as hell breaks loose inside the wardrobe. Macready is a mild pun on "make ready" because the children fled her. However, when Lewis was a two-year-old called Babbins, his family's housekeeper was named McCreedy.

The house itself seems as immense and rambling as the one in The Princess and Curdie by George MacDonald (which Lewis loved) — and as predisposed to magic. When Peter says, "You might find anything in a place like this" Lewis is promising more than Peter can guess. (Incidentally, Curdie's noble father was named Peter also.)

The characters of the four children are quickly established. Edmund's surliness and Peter's leadership are demonstrated on the second page. Then, when the children think about exploring the nearby woods, each thinks of a different animal. Peter thinks first of eagles, stag and hawks; Lucy thinks of badgers. Edmund thinks of snakes and Susan thinks of foxes. The girls will soon find themselves hunted like badgers and foxes, but character implications are especially clear for Peter and Edmund. It is Edmund who is later called a poisonous little beast.

From the beginning it is Lucy who savors the smell and feel of fur, not mean-spirited Edmund. Her enjoyment of the fur coats in the wardrobe not only leads her into Narnia but also foreshadows her enjoyment of Aslan's fur. (Note that Lewis warns his young readers five different times not to close themselves into wardrobes, fur coats or no fur coats.)

By the end of the first chapter the reader has heard the crunch-crouch and pitter-patter of Lucy's encounter with the Faun. One has also come across the words Bible, church and Christmas by then, all mentioned in passing. Whether one appreciates the theology inherent in the Narnian chronicles or not, Lewis has given fair warning of it in his very first chapter.

Identity and Evil

Identity is the question from the beginning to the end of The Lion, the Witch and the Wardrobe. Or identity is the answer. At any rate, the Faun immediately asked Lucy if she was a Daughter of Eve, and she answered, "My name's Lucy," not understanding his question. To him she was Lucy, Daughter of Eve, and he told her his own name, Mr. Tumnus (Latin, of course). When he asked her how she came to Narnia, she answered "Make ready" because the Faun did not play about the place named Spare Oom and War Drobe. The interesting thing about those names is that Lewis did not consciously remember an E. Nesbit story about the place called Big Wardrobe in Sparrnaboom. But that was a name in "Ambel's Aunt", a story that came out when he was a ten-year-old Nesbit reader.

In chapter two Lucy not only talked to the Faun, but she walked arm in arm with him to his house. When she sobbed she put her arm around him and let him her handkerchief to soak up his tears about unresolved evil. She stood in his puddle of tears (reminiscent of Alice in Wonderland), and at the end of the chapter she shook his hand heartily and left him her handkerchief.

Lucy's handkerchief, incidentally, reappeared as the Beaver's evidence that he was on the right side as the conflict became more clear-cut. And it appears near the end of the story as the Giant Rumblebuffin borrows it in a farcical scene to wipe away the sweat of good work from his brow. The Giant calls it a "pocket-handkerchee," which reminds Beatrix Potter readers of another Lucy's "pocket-handkin" in The Tale of Mrs. Tiggy-Winkle, which was published when Lewis was six. Lewis was a Potter reader at that time. Whereas Lewis' Lucy became friends with a delightfully domestic female Beaver, the earlier Lucie became friends with a highly domestic female Hedgehog. Potter dedicated The Tale of Mrs. Tiggy-Winkle to a real-life Lucie and Lewis dedicated The Lion, the Witch and the Wardrobe to a real-life Lucy.

The Faun's tearful decision in the second chapter to protect Lucy by risking himself in her place is the first dramatic act of moral choice and heroism in this book. It is followed by others, notably Peter's risky attack upon the wolf in an attempt to save Susan, Aslan's sacrifice of himself in order to save Edmund, and Edmund's self-sacrifice in order to break the Witch's wand. Choice is a major theme in all of Lewis' fiction.

"Which is the right side?" (p.50) Edmund complained when he was still secretly siding with the Witch for his own gain. But deep down inside him he really knew. This is the boy who was later named "just" for his ability to know and do what was right.

Edmund had entered Narnia the first time "groping wildly in every direction." (p.21) Soon he met the Witch and "seemed unable to move." (p.27) He became morally disoriented by both her enchanted candy and his own propensity to greed and pride.

"I don't know the way back..." (p.31) he said. From then on he was bound in one way or another (often by rope) until he was liberated by Aslan, somewhat as Aslan liberated all the enchanted statues. Edmund's evil enchantment, it turns out, had started long before he met the Witch; it had started in a bad school he attended in our world. But it took Aslan's radical sacrifice to set him free. The other three children
moved of their own accord in the right direction (no groping, no bonds) by following the message of the good Beaver's throaty whisper, "Further in, come further in." (p.53) Later this becomes the theme of the entire chronicles.

When Lucy returned from Narnia the first time, she eagerly named her adventure for her sister and brothers, "...it's called Narnia; come and see." (p.19) But after her second visit to Narnia she knew that the way to win Peter's and Susan's confidence so that they could have good times together again was to recount. Lucy was truthful and could not deny what she knew. (Edmund knowingly denied Lucy's truth out of spite.) This situation reoccurred when the Witch offered to forgive a group of animals who were caught having a little party, if they would claim that they were lying about Father Christmas coming there. One of the young squirrels lost his head and squeaked "He has -- he has -- he has!" (p.94) beating its little spoon on the table, and the Witch turned the whole group to stone. This is the turning point in the story. Because at this point Edmund (of the stony heart) first felt sorry for someone besides himself.

It was at the very time that Edmund's inner weather began to change that the outer weather began to change also. There came a sweet chattering, murmuring, bubbling, splashing and roaring of water. "And his heart gave a great leap (though he hardly knew why) when he knew that the frost was over." (p.95) Father Christmas' great white beard had already fallen like a snowy waterfall over his chest, a cold hint of what was to come.

Water, the symbol of birth and rebirth, starts to flood through the story. Just before Aslan's sacrifice the girls buried their cold hands in the beautiful sea of pur and stroked it. In the final chapter, after the costly victory, Aslan and his friends march along the great river down to the sea itself where the children will reign as Cair Paravel. "Before them were the sands, with rocks and little pools of salt water, and sea weed, and the smell of the sea, and long miles of bluish-green waves breaking forever and ever on the beach. And, oh, the cry of the sea gulls! Have you heard it? Can you remember?... And through the Eastern door, which was wide open, came the voices of the mermen and the mermaids swimming close to the castle steps and singing in honour of their new Kings and Queens." (p.148)

And so the prophecy that the Faun related to Lucy in the second chapter was fulfilled, and the hint from Lewis that the four children's long fur coats looked rather like royal robes came to fruition and the four thrones at Cair Paravel were filled in spite of the Witch's winter spell.

Names and Changes

The Witch was as white as the ice and stone with which she cursed the country. (She is notably like Hans Christian Anderson's Snow Queen.) The white fur up to her neck contrasts with Father Christmas' red robe, as red as hollyberries. Her flaming eyes (the eyes of the wolf flamed also) contrast with the great golden eyes of Aslan, gold being the symbol of eternity. Aslan's eyes were royal, solemn and overwhelming, and when the Witch was face to face with him she could not quite look into them. People who had been with the Witch and eaten her food, on the other hand, got a kind of treacherous look in their eyes that the Beaver could recognize. The Witch's only gold was in her wicked wand and her wrongful crown.

Lucy had asked the Faun who the White Witch was and he had told her. Then she had shared the Witch's identity with Edmund, including the fact that she falsely called herself the Queen of Narnia. Lucy was unaware, of course, that he had already been quizzed about his own identity by the Witch and that he had been rebuked for not recognizing that she was the queen. "Not know the Queen of Narnia? Ha! You shall know us better hereafter...." (p.25) Ominously true.

When the four children later found a note in the ruins of the Faun's cave, they learned her full title: "Imperial Majesty Jadis, Queen of Narnia, Chatelaine of Cair Paravel, Empress of the Lone Islands, etc." (p.47) This is the only mention in the entire book of the key name Jadis.

The note was signed by Fenris Ulf, Captain of the Secret Police. That name connotes a most wolfish wolf.

The most important name in the book came the first time in a low whisper, "They say Aslan is on the move..." (p.54) Here Lewis spends a whole paragraph telling about the mysterious effect this unknown name first had upon each of the four children. For Edmund, under evil enchantment, the sudden feeling was terrifying horror. For Peter the chivalrous, the reaction was adventuresome bravery. For Susan the lover of beauty there was a reaction of delight. For Lucy, the youngest and purest of heart, cheerful and inquisitive, the feeling was one of high expectation and vigorous freshness. The feelings seemed enormously meaningful, like feelings in certain dreams -- "the dream so beautiful that you remember it all your life and are always wishing you could get into that dream again." (p.54) Here is Lewis' trademark, the longing for true joy or at least the longing for the longing for that joy.

The next time the three good children heard the name of Aslan the feeling like good news or the first signs of spring came over them again although they still did not know who Aslan was. (It is common knowledge now that "Aslan" is really the Turkish word for lion.)

The White Witch hated Aslan's name. When Edmund applied to her to collect his reward for betraying his friends, he sent word to her "my name is Edmund, and I'm the Son of Adam that Her Majesty met in the woods the other day..." He had learned exactly the lesson she taught him about how to identify himself to her. But the Witch is a greater traitor than Edmund by far, and the thanks he gets is cruel abuse. As they travelled through melting snow the next day her Dwarf declared, "This is spring. What are we to do? Your winter has been destroyed, I tell you! This is Aslan's doing," and the Witch replied, "If either of you mention that name again he shall instantly be killed." (p.98) After that the Dwarf never dared to mention the name to her.

Later that day the other three children came into the presence of Aslan, and Peter said, "We have come -- Aslan." (p.103) Aslan welcomed the three by name. He knew them already. And within a short time Aslan had given Peter a new name as well. Aslan called Peter "Man." Then Peter obeyed Aslan and killed Fenris Ulf. Aslan knighted Peter on the spot and named him the wolf-slayer, Sir Peter Fenris-Bane.

When the Beaver irately objected to the White
Witch being introduced to Aslan as the Queen of Narnia, Aslan assured him that all names would soon be restored to their rightful owners, in the meantime they did not need to dispute about names. In claiming Edmund’s blood, the Witch fearfully called Aslan by his right name. But when he came at night and gave himself to her in place of Edmund, she called him only the fool and the cat, and her horrible companions called him Puss, Pussy, and Pussums. Before she killed him with her savage stone knife she gloated that she had betrayed him because next she would kill Edmund as well. As soon as Aslan was dead the Witch called him the Great Fool, the great Cat, and rushed off to kill again.

Before and after this sacrifice only the two girls were with Aslan and he repeatedly called them (in his greatest sorrow and his greatest joy) not Daughters of Eve, but "children."

During the riotous scene in the Witch’s castle where spring came to all the creatures who had been frozen in stone, Aslan said in double meaning "Look alive, everyone." (p.130) Then he bowed up at the Gates and said "Look up there?" (p.140) And when he learned it was Giant Rumblebuffin he had him break the gate down to release the captives.

In time Peter, who had once thought of stags and falcons and who had received a grand sword and shield from Father Christmas, became a great warrior called King Peter the Magnificent. Susan, who had once thought of foxes and who received an archery set and an ivory horn from Father Christmas, became a gracious woman called Queen Susan the Gentle. Edmund, who had once thought of snakes and whose costly gift of atonement was from Aslan rather than from Father Christmas, became a wise and quiet leader called King Edmund the Just. And Lucy, who had once thought of badgers and who received a dagger and healing elixir from Father Christmas, stayed gay and golden-haired (like Aslan) and was called Queen Lucy the Valiant.

But when the four came tumbling back through the wardrobe door after fifteen years of joyous oligarchy, once again there were four children whose names were Peter, Susan, Edmund, and Lucy.

Irony: Seven Scenes

From the beginning to the end, irony underscores the story. When the children discovered the wardrobe with the looking-glass in the door (not accidentally reminiscent of Through the Looking Glass) Peter made one of the resoundingly ironic statements in the book. "Nothing there," he said. (p.4)

Later, sulky Edmund said of large-spirited Lucy, "Just like a girl, sulking somewhere and won’t accept an apology." (p.22) Lucy reported to Edmund that perhaps the Faun was safe because the Witch had not yet learned of his disobedience to her; this a few moments after Edmund told the Witch the entire story and sealed the Faun’s doom. And then, after eating several pounds of candy and being bewitched besides, the miserable Edmund claimed, "I’m all right." (p.34)

Later Peter said, "It’s dodging us" (p.52) when the Beaver was diligently trying to get them to follow it. And Edmund, after desecrating a noble stone lion in to false belief that it was Aslan (foreshadowing the actual mutilation of Aslan which was to come), assured himself that a dreadfil wolf was also only stone. "It can’t hurt me," (p.79) he said, just before it reared up.

Then at the end of the story there is the delicious irony when the grandly chivalrous Kings and Queens are about to be catapulted back into their lives as ordinary school children in this world and Queen Susan declares bravely, "if ye will all have it so, let us go on and take the adventure that shall fall to us." (p.152)

Incidently, the children are led into their return home in the last chapter by the very milk-white Stag that the Faun had told Lucy about when she met him in chapter two. And, irony of ironies, the wish the Stag fulfilled for them was one they did not know at all.

Trinity

Roger Lancelyn Green admits in his first-hand account of the creation of Narnia that he strongly counselled Lewis to remove Father Christmas from the story before publication. In all Lewis’s amazing mixture of disparate literary and mythological elements, this one seemed discordant to Green. (Lewis’ source was from the nursery rhyme “Goosey Goosey Gander” and echoes of the strange Charles Williams novel All Hallow’s Eve to Greek and Norse mythology; and, more than anything else, the Old and New Testaments.) But Lewis was adamant and Father Christmas remained.

"Locks and bolts make no difference to me," (p.87) Father Christmas told Mr. Beaver. He couldn’t be kept out of the Beavers’ home or out of the story. He came to give six gifts to the three good children who had not gone over to the Witch. He gave each child one tool of offense and one tool of defense, and extraordinary tools they were indeed.

In this story there is no doubt that the Emperor over the Sea is God the Father. Aslan is what Christ would be like in Narnia. There are only two figures in this story who knew the children before they ever met them: Aslan and Father Christmas. Those who know the New Testament know which member of the Trinity is the giver of spiritual gifts in our own world. It is the Holy Spirit.

First and Last Words: Promises

Spiritual gifts aside, the dedication of a book is another kind of gift. The dedication page of a book is a page where the art of writing and the art of living meet in a unique way and where a special name is named.

Lewis dedicated this book to Lucy Barfield, who grew up to be a ballet dancer and musician. This is Lewis’s only lengthy dedication. He suggested that some day when she took an adult interest in the book he might be too deaf to hear, and too old to understand, a word she said, but he would still be her affectionate Godfather. (In fact, three years after his rather early death, young Lucy Barfield was struck with a disabling paralytic disease.)

Lewis’s last words before his death have not been recorded. But his last words after his death were heard and published by no less a figure than J.B. Phillips, the highly respected Bible translator. Phillips claims to have clearly seen Lewis twice after Lewis’ death; Lewis looked mosty radiant. (One thinks of the liberated statues.) And both times the cheerful Lewis gave Phillips an encouraging message.

Continued on page 63
Like Lucy in the story, J.B. Phillips is either lying or mad or telling us truth. Those who know Phillips say that he is neither mad nor lying, but I cannot attest to that myself. I can just pass on the words that Phillips claimed to hear from Lewis: "It's easier than you think, you know." [2]

Before he was slain, Aslan warned Lucy, "All shall be done. But it may be harder than you think." (p.104) "It's easier than you think," Lewis then is supposed to have assured us.

That sounds a bit like Peter's prophetic words, the very first words spoken in the book: "We've fallen through the floor and no mistake." (p.2) And the message in The Lion, the Witch and the Wardrobe seems to be that very claim -- for Edmund, for Lewis, for Lucy, and us.

At the sound of his roar, sorrows will be no more...
And when he shakes his mane, we shall have spring again (p.64)


Mythlore Art Portfolio

Over the years Mythlore has published a large amount of highly praised fantasy artwork. Few people are inclined to cut up their issues of Mythlore in order to frame these pieces for their walls. Therefore Mythlore is now beginning a series of portfolios reproducing various pieces on quality paper suitable for framing. A limited number of portfolios will be offered containing copies signed and numbered by the artists. The first portfolio will be ready at the time of the Mythopoeic Conference in August, 1986.

Signed portfolios will be $25. Unsigned portfolios will be $15.

Included in the first portfolio are the following pieces:
- "Meditation of Mordred" (Williams) by Sarah Beach (from ML39)
- "Trophplay at Cerin Amroth" (Tolkien) by Paula DiSante (from ML45)
- "The Mistress of the Silver Moon" (MacDonald) by Nancy-Lou Patterson (from ML21)
- "Till We Have Faces" (Lewis) by Patrick Wynne (from ML39)

Each portfolio will come in a folder with Patrick Wynne's 'Triskelion' (from ML35) printed on the cover. The artwork will be reproduced on 9X12" sheets. The Write the Art Editor (see page 2 for address) to reserve your portfolio (please specify whether you want a signed or unsigned portfolio). All profits will go to support Society activities. Suggestions for future portfolios are encouraged, as they are designed for members' enjoyment.

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"a form of amateur histrionic entertainment, originally consisting of dancing and acting in dumb show, the preformers being masked; and afterwards including dialogue and song".

To this The Oxford Companion to English Literature adds that "Masks or masques" are;

"dramatic entertainments, involving dances and disguises, in which the spectacular and musical elements predominated over plot and character".

To my mind a masque is above all a spectacle - they have more in common with 'son et lumiere' than with plays of the theatre.

However, a play is an equally worthy project, and Sarah Beach may feel that this is the most suitable medium for a dramatic exploration of this part of Tolkien's work. But I would be happier if she called her 'spade' a spade, and not by the more poetic title of a 'shovel'.

Reply: I will admit to making free with the term "masque". What I wrote was intended to be theatrical and ceremonial as opposed to an out and out drama (ie., play). I intended that each section reflect an aspect of the impact of the Silmarils on the characters that came in contact with them. As for it being performed, it will be, ceremonially and with masks for the Valar, at the 12th Mythopoeic Conference in Long Beach this summer.

Sarah Beach

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