

# [Tales of the city essay](https://assignbuster.com/tales-of-the-city-essay/)

Tales of the CityChristoph Jeff Micklon’sBook ReportFOR ENG 744. 3Gay LiteratureDr. John BowersSpring 1996Armistead MaupinWhen you sense the affection where people enfold their loving kindness youare probably amidst the tenants of 28 Barbary Lane, San Francisco 94109.

Perhaps tenants’ is the wrong word, it should be something more like a friendlycommunity of people. In Tales of the City , by Armistead Maupin, the charactersare intertwined with togetherness. The mother of all mothers, the landlady’, guardian of all who live under her roof, orchestrates an unfolding story that iscaptivating and compelling. It Is her love that permeates the other characterswithin this story.

This sequence of story snippets was originally introduced to San FranciscoChronicle readers back in 1976. It is because of this that each sub-story, orchapter in the book, is a self sustaining story in itself, more so than mostchapter arranged narratives. This book is the first volume in a series, thatchronicles the life of a small number of San Francisco residents. With each newchapter there is a personal development for the characters within. It is thissense of development that is most important for the continuity of Tales of theCity. The development neatly meshes the character’s lives with one another, till ultimately the product is a mass evolution.

It is interesting to note that the writing style Mr. Maupin uses to guidethe story forward is consistent throughout the book. Chapters inevitablycommence with a character’s response to the given situation. There are severaldepartures from this style, which are explained further on in this book report.

The chapters are suited for the readers of a newspaper. Each is short, usually between two and four pages in length. This makes the reading simple todigest. Each chapter equates to an individual episodes of a television soapopera. Chapters link their engaging scenarios together to form a habit formingseries. The first thirty-one chapters amply show the author’s intendeddirection & purpose for the entire novel.

“ Taking the Plunge” ch. 1 p. 1-3: This is the introduction of the unfoldingMary Ann Singleton & the expeditious Connie Bradshaw. Vacationing in SanFrancisco for eight days Mary Ann discovers that she wishes to escape her homeand stay in San Francisco. She attempts to convince her mother she is doing theright thing. Haplessly she is not even sure herself about this. Confrontingher housing situation head-on Mary Ann asks her friend, Connie, if she can shackup with her till she finds her own pad.

“ Connie’s Place” ch. 2 p. 4-7: Mary Ann moves into Connie’s apartment. Shebelieves her new life will begin soon. The two new roommates reminisce abouttheir childhood together, not looking forward but looking back. Mary Anndiscovers a myriad cologne collection in Connie’s bathroom cabinet. Connie isstill popular with the men, a quality she is striving for in her new life.

“ A Frisco Disco” ch. 3 p. 8-11: Mary Ann & Connie go out clubbing togetherfor different reasons. Marry Ann pretends to disrobe her innocence, but herattempts do not work. Due to her inability to put aside her starched values sheturns down a sexual advance from a man. With the night’s failure, and withoutConnie, she goes home early.

“ Her New Home” ch. 4 p. 12-15: This is the introduction of the caring &passionate Anna Madrigal. Mary Ann had enough exposure of Connie’s Trix. Outof the three places the rental agency sent her, Mary Ann discovers that 28Barbary Lane is where her new funky home will be. Once back at Connie’sapartment, Connie suggests they meet at the Safeway for another man hunt.

“ Love with the Proper Shopper” ch. 5 p. 16-19: This is one of the onlychapters where scenery is in place before the introduction of characters. Thegrocery is more paramount to the characters than the other way around. This isbecause by its very nature Safeway is a place where people are compelled tocongregate. Mary Ann begrudgingly gets a lesson on how to pick up men fromConnie. Once alone Mary Ann is besieged by a man inquiring specifics on Chinesecooking. She is repulsed by the overt scenario and quickly dumps him into thefrozen food section. To her frustration the second round of interaction is witha beautiful man who is not there to pick up girls, he was just being friendly.

He had no intentions of picking her up, namely because he was gay. Mary Ann’semotions dip to her foundation, when she realizes that again she is unsuccessfulat forging her new life.

“ Connie’s Bummer Night” ch. 6 p. 20-23: Connie arrives back from Safeway, asshe puts it, “ with no weirdoes.” Mary Ann turns down Connie’s invitation to goout yet again to find tonight’s Trix. The night passes and Connie still doesnot have a man, one that substitutes for a meaning relationship, to prevail byher side. The next day Mary Ann takes her lonely suitcase and what possibly isforever, leaves behind Connie for 28 Barbary Lane. She has experienced one sideof San Francisco that does not appeal to her. Moving on to the next situation, she continues on her path for a new life, leaving Connie on her own.

“ The Employment Line” ch. 7 p. 24-27: During her first day in her very ownapartment Mary Ann seeks to fulfill her horoscope by availing herself to theMetropolitan Employment Agency. Her posting was deceptively innocent. A red-faced Mr. Creech decided that he wanted a girl Friday for more than just officework. Mary Ann fell back on her hometown morals and declared she was indeeduptight about that type of work. Not being able to withstand the rejection, shecried herself to sleep. After she woke up she wrote a deceptively optimisticletter to her parents. Anna intuitively knew of Mary Ann’s troubles that day.

She consoled Mary Ann with a neatly rolled joint and a letter of supportwelcoming her. Mary Ann truly needed a friend in her new life.

“ Enter Mona” ch. 8 p. 28-31: This is the introduction of the oddly free MonaRamsey ; the steadfast Edgar Halcyon. While taking out the garbage, Mary Annmeets head on with Mona, another tenant. Mona uncovers her quaint Franciscannature by revealing the secrets held in Mary Ann’s garbage. Mona trying to befriendly, invites her up for tea and a chat. With Mona’s connection at work, Mary Ann successfully interviews with Edgar Halcyon of Halcyon Communications.

“ The Ad Game” ch. 9 p. 32-34: This is the introduction of the flippant ; troubled Beauchamp Day. Some time has passed and Mary Ann has settled into hernew job as the personal secretary for Edgar Halcyon. Beauchamp is described ingreat unnerving detail. He is irreverent, married and flirting with Mary Ann.

He asks her to lunch that afternoon. Exposed to another moral dilemma, Mary Ann, begins to think that her ideas of morality need to be modified to let herexperience her new life.

“ Edgar Blows Up” ch. 10 p. 35-38: Concerned for his daughter’s marriage, Edgar confronts Beauchamp on his whereabouts the night before. The chapterturns to Mary Ann & Mona having a friendly lunch together. Later on Mona asksAnna if Mary Ann knows about Anna’s secret. A mystery that is frugallyexplained in chapter 105, is left unanswered in this chapter. This helpsdevelop Anna’s secretive identity.

“ Anguish in Bohemia” ch. 11 p. 39-42: This is the introduction of the blue-blooded Frannie Halcyon. Edgar calls Frannie on the phone to make up an excusefor not coming home that evening. Suspecting deception, Frannie becomescombative. After getting off the phone with Frannie, Edgar admits to himselfthat Ruby Miller might as well have been his mistress. The chapter diverts to aconversation at Beauchamp’s social club. Drugs were used by a club member.

Both of these situations shatter high societies ambiance. The lives of the richare not perfect.

“ The Wrath of DeDe” ch. 12 p. 43-45: Beauchamp realizes that DeDe was waitingfor him to take her to a social ladder climbing party. He begrudgingly rusheshome to chauffeur her to this social incarceration. Once home the two quarrelabout DeDe calling up her father the previous night. The quarrel ends when DeDepronounces that Beauchamp is obligated to her father. The undertone here isthat Beauchamp does not relish the idea that he is not of the same social classof his wife. He resents when he feels inferior, and frustrated when he has tolive up to the social class. With this small triumph, DeDe can declare that sheknew about the lunch date with Mary Ann Singleton. Behind those words shesuspects infidelity. This turbulent conflict forces Beauchamp to immaturelyretaliate in chapter twenty-two.

“ The Landlady’s Dinner” ch. 13 p. 46-50: Mary Ann’s innocence surfaces againwhen she does not realize that Mona’s offer of coke’ was not a cola. Monafurther exposes her debauched nature when she produces food stamps when it isobvious that she is making enough money not to need them. But Mary Ann does notrealize that Mona did need them at one time and simply kept them. During Anna’sdinner party Mary Ann is offered more joints and boorish company. Bored withAnna’s plastic guests, Mary Ann wanders into the bathroom and noticed a part ofAnna’s past. Anna comes in to reveal that her name is assumed and that she wasnever married. The conversation leads to men. Anna assures Mary Ann that shewill find a man in San Francisco that is not gay.

“ Rendezvous with Ruby” ch. 14 p. 51-53: This is the introduction of thedevoted Ruby Miller. This is another chapter that begins with setting the scenebefore interacting with the characters. In this case it is necessary to do thisbecause the scene is showing the environment that Ruby lives in, than the personherself. She is made out to be a born, bred, lower-middle class Christiansolider. The chapter name and the actions seem very much like a mid-eveningrendezvous for a quickie. The chapter’s intention is to dumfound the reader.

Ruby starts pressing her fingertips against Edgar’s temples. The action appearsto prelude a sexual act. Then the next sentence blunts the senesces by makingit known that Ruby is spiritually healing Edgar. Blam! The chapter endswithout warning.

“ The Boy Next Door” ch. 15 p. 54-56: This is the introduction of themeandering ; oversexed Brian Hawkins. Mary Ann reads her mail. There is animpression that she is very lonely in her new world. Anna intervenes by sendingup Brian Hawkins. He had no idea of the reason why Anna would ask him to go upand see Mary Ann, but the light dawned for her. She explained that she had justtold Anna that there were not enough straight men in San Francisco. He invitedher up to his apartment, which was short and agreeable.

“ The Matriarch” ch. 16 p. 57-59: Edgar returns home after his meeting’, andmakes up an intricate lie about it. It is evident that Frannie is drunk anddiscouraged. Not realizing it Edgar is guilty of the same transgression that hereprimanded his son-in-law for in chapter ten. Edgar changes the subject frombeing late, which leads to a discussion about a party that Frannie wishes to puton. It is evident that he is tired of living the strict social life of theupper class. Both Edgar & Beauchamp wish for the same thing, release, but theyattain their wishes in different ways.

“ Stranger in the Park” ch. 17 p. 60-64: Edgar is in turmoil over his lifethreatening medical problem. There was a hint of the problem in chapterfourteen, but the problem was never so imposing. Edgar’s doctor pleads with himto face his life, fling it off and take advantage of his last few months. As heleaves for lunch he is in great turmoil. He absurdly fantasizes about Frannie’sparty and that he could add to his wife’s social ladder by foretelling his deathat the party. He put this notion out of his mind as he entered Washingtonsquare and encountered Anna.

“ Relating at Lunch” ch. 18 p. 63-66: Beauchamp and Mary Ann have lunch at anurban-organic-aloof restaurant. This only amplifies Mary Ann’s uneasiness ofbeing with Beauchamp. He is able to still her butterflies by tearing away thepretenses she has built around his presumed blue-blood. He purposely strikesback DeDe, fulfilling her fears by asking Mary Ann to vacation with him thatweekend. She resists but not with much effort on account of her struggle to fitinto her new life.

“ A Piece of Anna’s Past” ch. 19 p. 67-69: This is the first chapter thatdirectly follows the personal timeline of a character. This is because it’simportance to Edgar’s life discovery could not be completed in one singlechapter. Meeting Anna made the park warmer and the bird’s songs more joyous.

The two start out with small talk but it inadvertently, at least according toEdgar, turns into a serious discussion about both of their pasts. Anna remarksthat Edgar is not too happy with himself and she tries to bring back memorieswhen he enjoyed his life. She plays with his mind by implying that she runs ahouse of pleasure. But her words are misleading, she actually runs a boardinghouse. Finally Anna finishes playing with her prey by saying, “ Tomorrow is histurn to buy lunch.”“ Mona’s New Roomie” ch. 20 p. 70-73: This is the introduction of the self-styled Michael Tolliver (Mouse). From nowhere Michael calls Mona declaring thatanother relationship is down the tubes. In Michael’s mind this is a typicalstereotype for himself as a gay man. Relationships are supposed to be shortterm, never everlasting, ; far ; few between. His only comfort is that thisparticular relationship was able to get to the furniture buying stage. Therelationship is in control, neither of the two men. Concerned for Michael’swell being, Mona practically demands that Michael come live with her. Aselection of possessions are inventoried coming into Mona’s apartment: a T-shirtthat reads “ Dance 10, Looks 3”, Army surplus clothing, a photo of La Belle, ; aroach clip. These possessions elucidate Michael in a stereotypical light. Theauthor uses possessions to make character inner workings evident.

“ Their First Date” ch. 21 p. 74-76: It is obvious that Edgar is falling forAnna in this chapter. He does not care if anyone sees them alone together.

They joke with one another and Edgar reveals his inadequacy of contend with hissocial class. Anna remarks about how wonderful it is to fly a kite while beingstoned. Obviously shocked Edgar asks “ Marijuana?” He felt older than everhaving to refuse the offered joint. Anna turned the cheerless situation into agleeful one by trading the joint for the usage of a kite.

“ Off to Mendocino” ch. 22 p. 77-79: This is the first instance where Mary Annovertly disregards her hometown morals. She sleeps with Beauchamp, a marriedman, her boss’ son-in-law, and a very big step. It is unfortunate thatBeauchamp is only using her to get back at his wife for all her meddling & over-inquisitive nature.

“ Brian Climbs the Walls” ch. 23 p. 80-83: It is ironic while Mary Ann seekssex with Beauchamp, Brian is bored out of his skull and wants Mary Ann’s company.

Brian really desires her, Beauchamp does not share this. Brian relieveshimself by going out for the night. He ends up in a bar with Chip Hardesty, whois a rival of sorts. The rivalry comes from the fact that Chip is a babemagnet; note Chip’s last name. All used up, Chip leaves the bar to Brian. AlasBrian has no choice but to accept the women leftovers.

“ Post-Mortem” ch. 24 p. 84-86: Beauchamp’s little solder, was unable tosalute Mary Ann. He was worried, perhaps even concerned, for what he had doneto DeDe. Mary Ann wants to share feeling while Beauchamp is cold. All of thesudden Beauchamp reveals that he is in love with Mary Ann. More than likely hewishes to escape his social rank with Mary Ann, the representation of hisfreedom. But Beauchamp divulges his true nature in his sleep. Mary Ann is nolonger infatuated with this escape to her future. Both, Beauchamp’s & May Ann’sescapes have failed miserably.

“ Coming Clean in the Marina” ch. 25 p. 87-89: Brian gave up on picking up amistress for the evening, at the bars at least. He takes his male chauvinism tothe Laundromat. He sights his quarry, a saucy girl waiting for the same thinghe is there for. The two exchange smart-aleck remarks with each other. In sort, checking each other’s resistance to hurt. With persistence he melts herresistance, Connie’s resistance. Ironic that yet another intertwining ofcharacters has developed.

” and Many Happy Returns” ch. 26 p. 90-93: Brian wakes to find himselftrying to cope with Connie’s emotions. She is pissed and Brian has no clue.

She wants tenderness and only gets, wham bam thank you ma’am. She emotionallybreaks and communicates the reason for her acting like a bitch, it is herbirthday. She is depressed that she has no one to share her loneliness withexcept complete a stranger, picked up in Laundromat. Placing aside hissarcastic comments, Brian’s tender nature surfaces. He quickly runs into herkitchen and reappears with a makeshift birthday cake and says, “ no wisecracks.” The charade of the wise-cracking in the last chapter is dropped for gentlenessin this chapter. Both characters grow to understand that their life simulationonly disservice them.

“ Mrs. Day at Home” ch. 27 p. 93-95: DeDe’s life is crumbling around her. Shebathes away the frustration, but this escape fails to secure her doubts aboutherself. She grasps for the first support, an old fling. Walt unfortunatelycasts her back to reality. He now has a happy and well adjusted marriage, noneed for another woman’s yearnings.

“ The Chinese Connection” ch. 28 p. 96-98: On the phone with Walt, DeDerealizes that her husband is not away for the weekend where he said he would be.

She admits to herself she never believed the lie anyway, and tries to brush offthe compounded pain. She hangs up with Walt and almost immediately calls forbackup, breakfast cereal. It reminded her again of the past that she wasstruggling to find. The present knocks on her front door delivering thegroceries she just ordered. Lionel Wong was a strong & a man to be fixated over.

Bluntly, DeDe throws herself on him and they do the dirty. Beauchamp arriveshome an hour later, just in time to see Lionel withdraw. Indirectly he knewwhat had just happened. He reveled in his ability to coerce his wife intoacting out the deeds she accused him. This is a shallow victory for Beauchamp &serves no purpose but to obliterate their marriage.

“ Confession in the Nude” ch. 29 p. 99-102: Mona and Michael go for a minibeach vacation up the coast. It is brought to light that Michael and Mary Annhave met before. His lover was the shopper at the Safeway that Mary Ann wastrying to inadvertently pick up. This is another cross link of the characterswithin the story.

“ Miss Singleton Dines Alone” ch. 30 p. 103-105: In deep thought Mary Annrealizes that she is not living her life for her self. She should confront DeDewith the situation Beauchamp and her are entangled in. The scene shifts to theDay’s home. Beauchamp plants Mary Ann’s glove in his Porsche in retaliation toDeDe’s nagging suggestions that he was not where he said he would be thatweekend. He is determined to squelch his wife’s denigrating actions.

“ Mona vs. the Pig” ch. 31 p. 106-108: The pig’ is a client of HalcyonCommunications, king of pantyhose himself, Fartface Siegel. Mona does notrelish the fact that she has to jump through hoops to get the man to admit thatthe current ad campaign needs to be overhauled. During the meeting, Mona speaksher mind a little too freely. She hurls her job better than any discus throwerever could. Walking out the door she affronts Beauchamp, “ Your karma is reallyfucked.” Once she gets home, she apathetically informs Michael of the news thatshe lost her job.

There are many parallels within the story. These stress the significancethat people are much more alike than they are different. It also gives thestory a sense of continuation.

The settings within Tales of the City mostly occurs within San Francisco, aside from two departures. These two places represent an escape from the city ; the lives that are moored there. Beauchamp’s escape to Mendocino bore no fruit, neither did Michael’s escape to the beach. It turns out in later chapters thatthe two characters must face their lives directly to change them. Actually allthe characters that are escaping from themselves, discover this incisive wisdom.

There are several social gatherings that take place. The party Beauchamp ; DeDe Day attend provides the characters with a moment where they get to learnthe truth about each other. Both of Mrs. Anna Madrigal’s parties help MaryAnn’s development as a new person.

The only substantial character not reviled in the first thirty-one chaptersis the pathetic Norman Neal Williams. It is a pity that he is unable to develop.

He is introduced little by little, each part showing more of his grotesquenature. He is found to be a little man that only obtains what he want by usingother people. He tries to reach out to Mary Ann, but his shortcomings are toogreat. Norman is cut from the book in a fury, not able to learn from hismistakes as the other characters do throughout the book. He is a reminder thatnot all people are saved from themselves.

Interactions Between CharactersBy keeping a close nit group of characters Armistead Maupin is able to keepthe attention drawn towards the development of the character, not strewn ; trying to assimilate new characters constantly. It is easier to keep track ofless characters. The interaction between the characters within Tales of theCity are simple but many. It is almost predictable that a character alreadyintroduced will somehow be the new introduced.

To understand Tales of the City it is useful to relate it to other readingfrom the class.

The characters are not as complex as ones in the Plato’s Symposium . Whilethis is true what the reader learn about their nature is more revealing in Talesof the City. Maupin’s work is much more light hearted, while Plato interjects adeep philosophy. There is an obvious time difference between the two stories, but this does not keep love from becoming the binding strap for each. Tales ofthe City is a search for love that the Symposium defines.

Both Petronius’ Satyricons & Tales of the City are intended to tell astory. The bathhouse emerges from the past to be incorporated in chapterninety-seven. It nearly severs the same function, but in present times thesexual content has increased. It is odd to know this & still understand thatthe perversion in the Satyricons is much more open. Usually sexual outlaysrefer to perversion, but in Tales of the City the action is not meant to beperverse. This would not be acceptable to the readers of a daily newspaper.

In Tales of the City the characters are able to reach from deep within tofind answers. Augustine’s Confessions has Aurelius attaining his answers froman outside source, GOD. Grasping for answers outside their experience thecharacters in Armistead’s book fail to attain happiness. Because Aurelius hasan exceptional faith in things outside his experience he is able to attainhappiness this way.

It is not very clear if Foucault’s ideas in The History of Sexuality anintroduction Vol. 1. Conform to Tales of the City. Foucault says that it isinherent to confess such as in Augustine’s work. Because Tales of the City isnot about the author himself, but a selection of fictional characters, it isdifficult to tell if Maupin is interjecting his confession. The only sure ideathat fits the work is that the power of identity is not taken for granted.

Strong examples of this are Mary Ann & Anna. Mary Ann firmly builds heridentity and Anna has one to begin with.

After the dedication page Maupin quotes Oscar Wilde. “ It’s an odd thing, but someone who disappears is said to be seen in San Francisco” Maupin mustrelate to this quote. The finding of one self happens very often in SanFrancisco. In Oscar Wilde’s prose composition De Profundis the lower class isable to run their lives free of the obstruction of society. Maupin relates thisunderstand with the characters Edgar & Beauchamp. Wilde was thrust into asocial class that he was never really included. Beauchamp feels the vary sameway. He does not fit in, but must take the responsibility of the socialposition. Wilde writes his composition to justify his deeds to either tohimself or his beloved. Maupin writes to convey a sense that life is workable.

Sir Richard Conway in Forester’s Arthur Snatchfold does not confront hisomission from society. The character does not believe he needs to develop, unlike characters in Tales of the City which are striving to develop into anew.

Sir Richard fantasizes about another character & is able to confront him. Thedescriptions of settings are much more colorful in Arthur Snatchfold, but thecharacters are not as absorbing.

Anna Madrigal serves as the motherly type in Tales of the City much likethe storyteller in Coward’s “ Me and the Girls.” The reader never knows thestoryteller’s name, but does realize that he cares for his dance troop. WhileCoward’s story is a fanciful recounting of prior experiences, a confession ofsorts, Maupin’s rendering releases the pasts for a better future. Deathmanifests because of necessity in both works. To confess the storyteller needsdeath to encourage his reminiscing. In chapter one hundred-twelve fairness isbrought when Norman dies a befitting death. He fails to hang on from theprecipice because his own shortcomings. His tie is just a clip on, an articlethat represents his fraudulent life. Mary Ann holds his tie while Norman fallsto his death.

Beattie’s stories characters in “ The Cinderella Waltz” are as shallow as amuddy puddle. The characters in Tales of the City are fully developed andsubstantial. Marriage is considered a facade in both works. The characterssuperficially believe that marriage is important, but when it comes down tofeelings, it is unimportant. Development is found by separation in Beattie’sstory, while in Maupin’s story it is found through consolidation.

Tales of the City requires a detailed explanation of all events. Eachcircumstance leads to another which helps in the development of the characters.

Maupin is also able to tie in events so they adhere to future events. Thehypocrisy of the social classes is brought forward. Humans are frail. Thereading is seemingly simplistic on the surface, but beneath this there areserious lessons to be learned. Self improvement & happiness can only beattained when a critical analysis of oneself has been executed.

Subsequent Chapters: Tales of the CityCh. 32. Where Is Love p. 109-111Ch. 33. If the Shoe Fits p. 112Ch. 34. Sherry and Sympathy p. 115Ch. 35. The Rap about Rape p. 118Ch. 36. Romance in the Rink p. 123Ch. 37. Coed Steam p. 127Ch. 38. Hillary’s Room p. 130Ch. 39. Breakfast in Bed p. 133Ch. 40. The Maestro Vanishes p. 136Ch. 41. Frannie Freaks p. 139Ch. 42. The Case of the Six Batons p. 142Ch. 43. Back to Cleveland p. 145Ch. 44. Michael’s Pep Talk p. 148Ch. 45. War and Peace p. 151Ch. 46. Once More into the Beach p. 154Ch. 47. Fantasia for two p. 157Ch. 48. They Mysterious Caller p. 160Ch. 49. So Where Was Beauchamp p. 163Ch. 50. What the Simple Folk Do p. 167Ch. 51. Intermezzo p. 170Ch. 52. Vincent’s Old Lady p. 173Ch. 53. The Anniversary Tango p. 177Ch. 54. Bells Are Ringing p. 180Ch. 55. The Landlady Bares Her Soul p. 183Ch. 56. At the Fat Farm p. 186Ch. 57. Michael’s Shocker p189Ch. 58. The Family Myth p. 192Ch. 59. DeDe Triumphs p. 195Ch. 60. Boris Steps In p. 198Ch. 61. Renewing Vows p. 201Ch. 62. The Man on the Roof p. 204Ch. 63. That Ol’-Time Religion p. 207Ch. 64. Child’s Play p. 211Ch. 65. What are Friends For? p. 214Ch. 66. The Beach Boys p. 217Ch. 67. Ebony Idol p. 220Ch. 68. D’orothea’s Lament p. 223Ch. 69. The Winner’s Circle p. 226Ch. 70. Fiasco in Chinatown p. 229Ch. 71. Starry, Starry Night p. 232Ch. 72. The News from Home p. 235Ch. 73. A Place for Strays p. 238Ch. 74. Hanging Loose p. 241Ch. 75. Nightcap p. 244Ch. 76. Words of Comfort p. 247Ch. 77. The Clue in the Bookshop p. 250Ch. 78. Mona Moves On p. 253Ch. 79. At the Gynecologist’s p. 256Ch. 80. The Diagnosis p. 259Ch. 81. The Tollivers Invade p. 262Ch. 82. Trick or Treat in Suburbia p. 265Ch. 83. Chip off the Old Block p. 268Ch. 84. DeDe’s Growing Dilemma p. 271Ch. 85. Mrs. Madrigal and the Mouse p. 275Ch. 86. The Shadow Knows p. 278Ch. 87. How to Cure the Munchies p. 281Ch. 88. The Hungry Eye p. 284Ch. 89. Trauma in a Travel-Eze p. 287Ch. 90. And Baby Makes Three? p. 290Ch. 91. Ties That Bind p. 293Ch. 92. New York, New York p. 296Ch. 93. Full Moon in Sea Cliff p. 299Ch. 94. Norman Confesses p. 302Ch. 95. What D’or Won’t Tell Her p. 305Ch. 96. Michael’s Visitor p. 309Ch. 97. Three Men at the Tubs p. 312Ch. 98. Cruising at The Stud p. 315Ch. 99. She is Woman, Hear Her Roar p. 318Ch. 100. The Doctor is In p. 321Ch. 101. Not Even a Mouse p. 324Ch. 102. Enigma at the Twinkie Factory p. 327Ch. 103. Anna Crumbles p. 330Ch. 104. The Baker’s Wife p. 334Ch. 105. Old Flames p. 337Ch. 106. A Lovers’ Farewell p. 340Ch. 107. Edgar on the Brink p. 343Ch. 108. Breaking and Entering p. 347Ch. 109. At the Grove p. 350Ch. 110. Art for Art’s Sake p. 353Ch. 111. Guess Who’s Coming to Dinner? p. 356Ch. 112. The Confrontation p. 360Ch. 113. The Party p. 363Ch. 114. Saying Good-bye p. 366Ch. 115.