

***Knowing Good Sex Pays Off:  
The Image of the Journalist as a Famous, Exciting and  
Chic Sex Columnist Named Carrie Bradshaw  
in HBO's Sex and the City***

**By Bibi Wardak**

**Abstract**

*New York Star* sex columnist Carrie Bradshaw lives the life of a celebrity in HBO's *Sex and the City*. She mingles with the New York City elite at extravagant parties, dates the city's most influential men and enjoys the adoration of fans. But Bradshaw echoes the image of many female journalists in popular culture when it comes to romance. Bradshaw is thirty-something, unmarried and unsure about having children. Despite having a successful career and loyal friends, she feels unfulfilled after each failed romantic relationship.

**I. Introduction**

"A wildly successful career and a relationship -- I was afraid...women only get one or the other."<sup>1</sup> That's a fear Carrie Bradshaw just can't shake. The sex columnist for the *New York Star* is unmarried, career-oriented and unsure if she will ever have a traditional family.<sup>2</sup> Just like other modern sob sisters, she is romantically unfulfilled and has sacrificed aspects of her personal life for professional success.<sup>3</sup>

Bradshaw, played by Sarah Jessica Parker in HBO's hit television show *Sex and the City*, portrays a stereotypical image of female journalists found in television and film.<sup>4</sup> She and other female journalists in the series struggle to balance a successful

career and satisfying romantic life. Bradshaw lives alone in her New York City apartment. Her sex-filled and love-starved reality is often the subject of her weekly column.

*Sex and the City* aired on HBO from 1998 through 2004. The series was widely popular, reaching more than 10.6 million viewers with its highest rated episode in 2004.<sup>5</sup> The series examined the fast-paced lives of Bradshaw and friends Samantha Jones (a public relations executive played by Kim Cattrall), Charlotte York (an art gallery director played by Kristin Davis), and Miranda Hobbes (an attorney played by Cynthia Nixon).

The four friends gossip about awful encounters with men, and their experiences inspire Bradshaw to write a new column during each episode where she asks questions about relationships. In Episode 1, her question is “Can women have sex like men, without feeling?”<sup>6</sup> Her questions become less coy as the show progresses. In season four she asks, “Soulmates, reality or torture device?”<sup>7</sup> And even later she asks, “Are men just women with balls?”<sup>8</sup>

## **II. Carrie Bradshaw**

Bradshaw is a famous New York City socialite, who often walks the red carpet at events, cheered and admired by doting fans.<sup>9</sup> She and friend Samantha Jones often try to use the cachet of their careers to infiltrate exclusive parties and popular restaurants.

Knowing Good Sex Pays Off: The Image of the Journalist as a Famous, Exciting and Chic Sex Columnist Named Carrie Bradshaw in HBO's *Sex and the City*

By Bibi Wardak

3

“Doesn't she know who we are?” Jones says after a restaurant hostess turns the two friends away. “I own my own PR firm, and you write a newspaper column. This should not be happening.”<sup>10</sup>

Despite that snub, Bradshaw receives invitations to lavish parties on yachts and new chic nightclubs because she is a columnist.<sup>11</sup> Magazine publications host many of the parties, and Bradshaw takes great pride in being invited as a writer.<sup>12</sup>

“Regis Philbin, Madonna and every fired editor of the *New Yorker* was there,” Bradshaw says about one of the most extravagant parties.<sup>13</sup>

She shamelessly flashes her press pass at a baseball game to meet a New York Yankees player to ask him on a date.<sup>14</sup> Their night on the town ends up in the celebrity gossip column “Page 6” in the *New York Post*, headlined, “Hot Yankee Joe Star on Town With New York Columnist and Sexpert Carrie Bradshaw.”<sup>15</sup>

Fans constantly approach Bradshaw to compliment her column. Her fans include teenage girls, book publishers and fashion industry executives in New York City.<sup>16</sup>

“Oh my God, Carrie Bradshaw,” fan Laurel Harris says after meeting Bradshaw. “May I just tell you that I worship you? I read your column every week. It's like my religion.”<sup>17</sup>

Harris enthusiastically fetches Bradshaw her favorite drink, a Cosmopolitan. She even paints Bradshaw's toenails.

“I'll run errands and do your wash,” Harris offers.

But Bradshaw's limited fame doesn't follow her out of New York City. She tries using her press pass to gain access into a Hollywood party during a trip to Los

Knowing Good Sex Pays Off: The Image of the Journalist as a Famous, Exciting and Chic Sex Columnist Named Carrie Bradshaw in HBO's *Sex and the City*

By Bibi Wardak

4

Angeles, but only gains access to a small press area.<sup>18</sup> And again, her publicist friend Jones steps in.

“Do you know who she is?” Jones asks incredulously before considering going to the press lounge. “Crinkle-cut cheeses and fat *Enquirer* reporters, I don't think so.”<sup>19</sup>

Although Bradshaw's career continues growing, she is financially irresponsible. A designer shoe store turns Bradshaw away after receiving a declined credit card payment.<sup>20</sup> Shoes feed her fashion fetish, and she realizes she has spent more than \$40,000 on footwear by designer Manolo Blahnik.<sup>21</sup> Unlike many other female reporters in film, Bradshaw is feminine and has a flair for fashion. Her fashion sense is the opposite of reporter Megan Carter (played by Sally Field) in the 1981 film *Absence of Malice*. Carter is unladylike, curses often and dresses like a man.<sup>22</sup>

Bradshaw realizes how financially unstable she is when her rent-controlled apartment is converted into a condominium, and she does not have the money to buy it.<sup>23</sup> She has lived in the same apartment for 10 years, and her rent is \$750 per month.

“I'm homeless,” Bradshaw said. “I'll be a bag lady, a Fendi bag lady, but a bag lady.”<sup>24</sup>

Bradshaw tries to get a bank loan to buy her apartment, but is declined. With \$700 in her checking account and \$957 in her savings account, a banker tells her that she is not “an attractive candidate for a loan.”<sup>25</sup>

Bradshaw then reminds the banker of her career accolades, hoping her success will make a difference.

“But I was chosen as *New York Magazine*'s pick for best columnist,” she says.<sup>26</sup>

After being declined the loan, Bradshaw compromises her independence by turning to her millionaire ex-boyfriend known as "Mr. Big."<sup>27</sup>

Mr. Big (played by Chris Noth) writes Bradshaw a \$30,000 check for the down payment of her apartment, which she initially takes and later throws out.<sup>28</sup>

Bradshaw's good friend Charlotte York eventually lends her the money so that Bradshaw will not be financially dependent on a man.

"No doubt about it, we've come a long way from Mary Tyler Moore," a television critic says about the series. "There are, of course, echoes of that world."<sup>29</sup>

Bradshaw's character is similar to that of Mary Richards in *The Mary Tyler Moore Show*, in that each woman is in her 30s and finds her family and support through friends and co-workers.<sup>30</sup>

During a trip to Atlantic City with her best friends, Bradshaw acknowledges her dependence on them because she is single. She forbids York from meeting men while on vacation so that she is not left alone.<sup>31</sup>

Like Moore, an unmarried Bradshaw often struggles with whether she wants a husband and children.

"I'm beginning to think I'm not the marrying kind," Bradshaw says after yet another failed relationship.<sup>32</sup>

Bradshaw's loneliness echoes that of reporter Kimberly Wells (played by Jane Fonda) in the 1979 film *The China Syndrome*.<sup>33</sup> "Wells comes home to a pet turtle and her mother's voice on the telephone answering machine," one scholar notes. The film had "an inability to conceive of a woman involved in her work as being happy or complete."<sup>34</sup>

Later in the series, Bradshaw stops dead in her tracks when she thinks she might be pregnant. She confides in her friends that she is confused about her feelings on motherhood. Before taking a pregnancy test, she spends a whole afternoon at a playground to decide whether she would have a baby.<sup>35</sup>

Bradshaw changes her mind about marriage as often as she changes her mind about what accessory goes best with an outfit. She becomes mortified after appearing on the cover of an issue of *New York Magazine* headlined "Single and Fabulous?"<sup>36</sup>

"Maybe I was the one who was faking it all these years, faking to myself that I was happy being single," Bradshaw says.<sup>37</sup>

Her friend Miranda Hobbes quickly reminds Bradshaw that marriage does not necessarily fulfill a woman.<sup>38</sup>

"Every couple of years an article like this surfaces as a cautionary tale to scare young women into marriage," Hobbes says.

"Oh, I'm a cautionary tale?" Carrie asks. "Shoot me."<sup>39</sup>

When Bradshaw first meets fellow writer Jack Berger (played by Ron Livingston), she realizes her romantic desperation.

"He was a dating mirage," Bradshaw says. "I was so hungry for a spark, I hallucinated a man."<sup>40</sup>

Later in the series, Bradshaw is engaged to Aidan Shaw (played by John Corbett), but breaks up with him after many signs that she was not ready to be married. Bradshaw vomits when she finds an engagement ring he bought for her and hyperventilates when she tries on wedding dresses.<sup>41</sup>

When Bradshaw turns 38, she realizes she may not ever want children.

Knowing Good Sex Pays Off: The Image of the Journalist as a Famous, Exciting and Chic Sex Columnist Named Carrie Bradshaw in HBO's *Sex and the City*

By Bibi Wardak

7

“If I really wanted to have a baby, wouldn't I have tried to have one by now?”

Bradshaw wonders. “I wanted to be a writer, I made myself a writer. I wanted a ridiculously extravagant pair of shoes, I found a way to buy them.”<sup>42</sup>

Bradshaw's decision not to have children is similar to Suzanne Stone's (played by Nicole Kidman) in the 1995 film *To Die For*. Stone, an ego-driven weather anchor, makes it clear her career comes before family and repeats “her refusal to bear children.”<sup>43</sup> Although she is different from Bradshaw in personality, her pursuit of fame and disinterest in children are similar.

Despite her career success, Bradshaw comes across as emotionally weak and immature because of her romantic experiences.

She is hopelessly addicted to Mr. Big, who is emotionally unavailable and treats her poorly. To the dismay of her friends, Bradshaw's most serious relationship always lures her back.

“Every time you get near him, you turn into this pathetic, needy, insecure victim,” Bradshaw's friend Hobbes says. “And the thing that really pisses me off the most is that you're more than willing to go right back for more.”<sup>44</sup>

Finally, Bradshaw stands up to Mr. Big after he abruptly marries another woman.

“You string me along for two years and then you marry some 25-year-old girl after five months?” Bradshaw says.<sup>45</sup>

Bradshaw reveals her dependence on men when she was willing to leave her job to follow two different boyfriends to Paris, France.<sup>46</sup>

Despite her problems with men, Bradshaw has become a successful columnist all on her own. This depiction contrasts with other images of female journalists in film,

Knowing Good Sex Pays Off: The Image of the Journalist as a Famous, Exciting and Chic Sex Columnist Named Carrie Bradshaw in HBO's *Sex and the City*

By Bibi Wardak

8

such as Tally Atwater (played by Michelle Pfeiffer) in the 1996 film *Up Close and Personal*. Atwater's climb from desk assistant to network correspondent came with help from news director Warren Justice (played by Robert Redford).<sup>47</sup> Bradshaw, on the other hand, comes across as intelligent and professionally independent.

Although famous, Bradshaw is not accepted in the elite social circles to which her boyfriends belong. Being a sex columnist is usually the problem.

When Bradshaw first meets Mr. Big, he snidely refers to her column as "cute."<sup>48</sup> In a later episode, she is shunned at a cocktail party Mr. Big takes her to. The experience becomes fodder for her column, where she asks, "Can we date outside our caste?"

"I hate Park Avenue," Bradshaw says. "It's like being in a foreign country."<sup>49</sup>

A party hostess asks Bradshaw to leave her party if she wants to smoke cigarettes, causing Mr. Big to say Bradshaw embarrasses him.

"And just like that, I was cast out of the fancy party," Bradshaw says.<sup>50</sup>

When Mr. Big marries a fashion industry executive named Natasha (played by Bridget Moynahan), Bradshaw feels inadequate because she makes her living as a sex columnist.

"You know, she's shiny hair, style section, Vera Wang, and I'm the sex column they run next to ads for penile implants," Bradshaw says while crying.<sup>51</sup>

Another of Bradshaw's boyfriends, a famous artist named Aleksandr Petrovsky (played by Mikhail Baryshnikov), introduces her to his circle of friends. Audra Clark (played by Laila Robins), an editor at *Art Life Magazine*, is the most blatantly judgmental of Bradshaw's career.<sup>52</sup>

Knowing Good Sex Pays Off: The Image of the Journalist as a Famous, Exciting and Chic Sex Columnist Named Carrie Bradshaw in HBO's *Sex and the City*

By Bibi Wardak

9

"I'm a writer," Bradshaw says.

"Novels?" Clark asks.

"No, I write a column for a newspaper," Bradshaw replies.

"The *Times*?" Clark asks.

"The *New York Star*," Bradshaw mumbles.

Then Petrovsky steps in to defend Bradshaw. "It's a very good column about women, men and sex," he says. "Very smart and very funny."

"I'm sure," Clark says.

"You're not sure, you're snide," Petrovsky says.

Later in the series, Bradshaw dates a politician named Bill Kelly (played by John Slattery). But not for long. He chooses to leave her because of her job.

"They don't think it's such a good idea for me to be dating a sex columnist so close to the election," he says.<sup>53</sup>

Bradshaw sometimes questions whether being a sex columnist is a real job. When she gets writers' block, she fears being fired.

"People with real jobs are getting laid off," Bradshaw tells friends during lunch. "This is not the time to be whipped cream."<sup>54</sup>

Her work is typical of many female newspaper reporters in television and film, who write "soft" news columns. "Too often, young female reporters, even on big city papers have been confined to covering 'social' news, 'women's page' features, and the like."<sup>55</sup>

The columnist admits she has cried to her editor to get out of work and go party. In one episode, she cancels a meeting with her editor to have casual sex.<sup>56</sup> Later, she

loses all of her articles when her computer crashes because she never backed up her work.<sup>57</sup>

Some real-life sex columnists objected to the image of their profession as portrayed through Bradshaw.

“There’s one group that may be at least a tiny bit relieved at the show’s end: the many female relationship columnists who have labored in Carrie Bradshaw’s wake,” a *New York Times* reporter wrote.<sup>58</sup>

“I will die happy if I never hear somebody say, ‘Your life is so “Sex and the City,”” said writer Lynn Harris.<sup>59</sup>

Canadian sex columnist Josey Vogels said the portrayal of Bradshaw’s character is both similar and dissimilar to her own life and career.<sup>60</sup>

“People get caught up that it’s this glamorous lifestyle,” Vogels said. “I don’t see her attending community events and speaking to young people like I’m always doing.”

“Like Bradshaw...Vogels can be found having Malaysian food at Nantha’s Cuisine, martinis at Jello Bar, then dancing till dawn at Liquid,” a *Flare* reporter wrote.

## II. Bradshaw in *Vogue*

Faced with the prospect of buying her apartment, Bradshaw looks for a second job to make ends meet. She turns to her all-time favorite publication, *Vogue*.

Bradshaw's love for fashion magazines stands out in almost every episode. She considers the *New York Times* style section to be "hard news," and proudly boasts to friends that she has "a whole afternoon planned with *Australian Vogue*."<sup>61</sup>

When boyfriend Petrovsky reads poetry about love to Bradshaw, she is almost disgusted.

She tells him *Vogue* is her poetry and enthusiastically reads him a passage from the magazine in her most romantic voice.

"How about I read you a little bit of my favorite poetry?" Bradshaw says. "Please," replies Petrovsky.<sup>62</sup>

"Cocktails at Tiffany's calls for classic charm," Bradshaw reads from *Vogue*. "Oscar de la Renta, sleeveless silk full-skirted dress with black patent leather bow belt. Now that is pure poetry."<sup>63</sup>

When Bradshaw lands a job freelancing for *Vogue*, she negotiates her pay up to \$4.50 per word.<sup>64</sup> This is an unrealistic rate that "nobody at *Vogue* is ever paid," a writer for *Vogue* noted.<sup>65</sup>

The writer also said other *Sex and the City* scenes shot at *Vogue* are unrealistic because Bradshaw is wearing a Vivienne Westwood pinstripe suit, something "nobody at *Vogue* would wear to work" because it is "too theatrically chic."<sup>66</sup>

"On the other hand, she is meeting with an editor, Candice Bergen, who wears and eccentrically gorgeous skirt identical to a one-off Bill Blass famously worn by an actual editor at the magazine," she wrote.<sup>67</sup>

Candice Bergen of *Murphy Brown* fame plays Enid Frick, Bradshaw's editor at *Vogue*. The unmarried editor exudes desperation for love.

Frick tells Bradshaw about her unusual relationship.

“To speak in magazine copy, yes, I have it all – on the East Side,” Frick said. “He has someone else on the West Side. Luckily, the park provides a buffer.”<sup>68</sup>

Frick says she has a full-time job and, therefore, does not have time for a full-time boyfriend. She tells Bradshaw that women cannot have it all in the traditional sense and that career success in journalism requires sacrifice in a woman's personal life.

“That's the key to having it all,” she said. “Stop expecting it to look like what you thought it was going to look like.”<sup>69</sup>

In a later episode, Frick sees her boyfriend with his other girlfriend (from the West Side of town), and she runs off like an immature teenage girl.

“As it turns out, even the most together women can't keep it together when it comes to love,” Bradshaw says of Frick's behavior at the party.<sup>70</sup>

Bergen's thick-skinned and callous nature perpetuates the stereotypical portrayal of female journalists also seen in the lead character Miranda Priestly in the 2006 film *The Devil Wears Prada*. Meryl Streep plays Priestly, the editor-in-chief of *Runway* magazine. Priestly abuses her junior assistant and issues harsh demands to her staff.

Both Frick and Priestly work as older, brash, fashion editors.

Frick continues the stereotypical portrayal of many editors in film who “are married to their jobs” and “contemptuous of reporters who can't make deadlines or miss stories because of booze or incompetence.”<sup>71</sup>

Like MacWade, a newspaper editor played by George Bancroft in *Mr. Deeds Goes to Town*, Frick also yells at reporters and questions their intelligence.<sup>72</sup>

“Use what little brains you’ve got,” MacWade says to his reporters. “Find out something for yourselves, you imbecilic stupes!”<sup>73</sup>

Similarly, when Bradshaw submits her first article to Frick, the editor’s feedback is: “I didn’t like it.”<sup>74</sup> She then berates Bradshaw, saying the columnist knows nothing about shoes “or men for that matter.”<sup>75</sup>

“You’re a writer,” Frick scolds Bradshaw. “You should be writing this down.”<sup>76</sup>

### **III. Samantha Jones**

Samantha Jones is a feisty public relations executive and one of Bradshaw’s best friends. She lives in New York City’s “Meat Packing District” and makes a very good living with her firm, Samantha Jones Public Relations.

Jones, who works in entertainment public relations, often socializes rather than work at the parties she throws for clients. She drinks and mingles at almost all of her clients’ events, and she seldom works the door.<sup>77</sup>

Successful, unmarried, and sexually liberal, she often meets men through her profession, and tells her doctor she has had more sexual partners than she can count.<sup>78</sup>

“Samantha Jones, if you ever need a party,” Jones flirtatiously says to a music label executive while giving him a business card.<sup>79</sup>

Jones often sleeps with blue-collar men. She even sleeps with a much younger, former employee minutes after firing him. She had been fantasizing about it for

weeks. Jones echoes broadcast journalist Tony Sokolow (played by Sigourney Weaver) in the 1981 film *Eyewitness*, who concealed “a longing to be ravished by a working class man.”<sup>80</sup>

But she is also lonely. Jones sometimes loses her independence and realizes she wants a relationship.

“Carrie, it doesn't matter how much you have,” Jones says while crying. “If you don't have a guy who cares about you, it don't mean shit.”<sup>81</sup>

Jones often faces sexist remarks from men she works with.

When she applies for a job working for hotel mogul Richard Wright, he first tells her he would not hire her because her resume is “all fluff” with “parties and social events.”<sup>82</sup>

He later admits he would not hire her because she slept with an architect he works closely with, behavior that Jones believes would be acceptable for a man.

“If I were a guy, you would've shaken my hand, bought me a Scotch and given me a key to an office,” Jones says defiantly.<sup>83</sup>

Jones is then hired, begins to date Wright and ultimately breaks up with him after finding herself becoming emotionally dependent on him.

#### **IV. *Sex and the City: The Collection of Real Columns***

Real-life columnist Candace Bushnell wrote *Sex and the City*, a book and collection of her columns from the *New York Observer* that inspired the television

series. Bushnell is a *New York Times* best-selling author of *Four Blondes* and *Lipstick Jungle*. Originally from Connecticut, she lives in New York City.

Bushnell's book is different from the series in many ways, but the portrayals of journalists are similar.

Editors are portrayed as career-obsessed people who lack social lives. Bushnell wrote one column about editors who all ride their bicycles and cannot find love.

"Mr. New Yorker and scores of young book, magazine, and newspaper editors and writers insist on traveling Manhattan's physical and romantic landscape as solitary pedalers," Bushnell wrote.<sup>84</sup>

Bushnell insists that the book is based on a fictional column and not based on her real-life experiences, a great distinction between the book and series.

"I've only ever thought of myself as a fiction writer," Bushnell said in an interview. "People say, 'You write about people's sex lives and what really happens to them.' I don't! I never have."<sup>85</sup>

There are many more journalists in the book, including Bradshaw's friend Charlotte York (who works as an art gallery director in the series).<sup>86</sup>

Bradshaw is introduced in the book as "some sort of a journalist,"<sup>87</sup> which devalues the work of a sex columnist.

As in the series, Bradshaw does extensive research for her columns. However, she is much more sexually liberal and impolite.

Bradshaw spends almost every night dancing at nightclubs or smoking and doing drugs at parties. She even dances topless on a stage at a nightclub club after realizing she was not ready for marriage or children.<sup>88</sup>

In the book, Bradshaw is an irresponsible party animal with loose morals.

“What if...you're forty and pretty and you're a television producer or have your own PR company, but you still live in a studio and sleep on a foldout couch — the nineties equivalent of Mary Tyler Moore?” Bushnell wrote. “Except, unlike Mary Tyler Moore, you've actually gone to bed with all those guys....”<sup>89</sup>

Many fans admire Bradshaw in the book, but she is often rude and insulting to them. When a fan named Cici approaches Bradshaw at a bar, she was less than welcoming.<sup>90</sup>

“You're my idol,” Cici said. “Can I be your best friend? Please?”

“It just doesn't work that way,” Bradshaw replied.

Bradshaw's tough demeanor crumbles in her interaction with boyfriend Mr. Big. She is always insecure and dependent around him, similar to other lovesick female reporters.

“If you're not totally in love with me and crazy about me, and if you don't think I'm the most beautiful woman you've ever seen in your life, then I think you should leave,” Bradshaw said to Mr. Big.<sup>91</sup>

In the book, Mr. Big ends up happily married, and Bradshaw is unhappily single.

Ironically, Bushnell believes women today are happily single.

“I see so many women like myself in New York today who are successful and in their 40s,” Bushnell said in an article. “They might be married or they might be single or they might have kids or they might not. But they're happy!”<sup>92</sup>

## Endnotes

---

<sup>1</sup> Episode 71: "Plus One Is the Loneliest Number," *Sex and the City*. First aired August 18, 2002, HBO, Darren Star Productions. Directed by Michael Patrick King. Written by Cindy Chupack.

<sup>2</sup> Episode 89: "Catch-38," *Sex and the City*. First aired January 18, 2004, HBO, Darren Star Productions. Directed by Michael Engler. Written by Cindy Chupack.

<sup>3</sup> Saltzman, Joe, *Sob Sisters: The Image of the Female Journalist in Popular Culture*, (www.IJPC.org, 2003), p.7. <http://www.ijpc.org/sobsmaster.htm> (accessed March 2007).

<sup>4</sup> Good, Howard, *Girl Reporter: Gender, Journalism and the Movies* (Scarecrow Press, Inc., 1998), p.30.

<sup>5</sup> TV.Com, (www.tv.com, 2004). <http://www.tv.com/sex-and-the-city/an-american-girl-in-paris-part-deux/episode/291121/summary.html> (accessed March 2007).

<sup>6</sup> Episode 1: "Sex and the City," *Sex and the City*. First aired June 6, 1998, HBO, Darren Star Productions. Directed by Susan Seidelman. Written by Darren Star.

<sup>7</sup> Episode 49: "The Agony and the "Ex"-tacy," *Sex and the City*. First aired June 3, 2001, HBO, Darren Star Productions. Directed by Michael Patrick King. Written by Michael Patrick King.

<sup>8</sup> Episode 58: "Belles of the Balls," *Sex and the City*. First aired July 29, 2001, HBO, Darren Star Productions. Directed by Michael Spiller. Written by Michael Patrick King.

<sup>9</sup> Episode 79: "Lights, Camera, Relationship," *Sex and the City*. First aired July 30, 2003, HBO, Darren Star Productions. Directed by Michael Engler. Written by Michael Patrick King.

<sup>10</sup> Episode 5: "The Power of Female Sex," *Sex and the City*. First aired July 5, 1998, HBO, Darren Star Productions. Directed by Darren Star and Jenji Kohan. Written by Susan Seidelman.

<sup>11</sup> Bradshaw also goes to parties thrown by *New York Magazine*.

<sup>12</sup> Episode 7: "The Monogamists," *Sex and the City*. First aired July 5, 1998, HBO, Darren Star Productions. Directed by Darren Star. Written by Darren Star.

<sup>13</sup> Episode 38: "The Big Time," *Sex and the City*. First aired July 30, 2000, HBO, Darren Star Productions. Directed by Allison Anders. Written by Jenny Bicks.

<sup>14</sup> Episode 13: "Take Me Out to the Ballgame," *Sex and the City*. First aired June 6, 1999, HBO, Darren Star Productions. Directed by Allen Coulter. Written by Michael Patrick King.

<sup>15</sup> Ibid.

<sup>16</sup> Bradshaw has multiple teenaged fans who tell her they relate to her sex columns or are aspiring writers. Fashion industry executives are friends with Bradshaw and cast her in a runway show in Episode 50: "The Real Me." The ex-wife of Carrie's boyfriend, Mr. Big, is a book publisher, says she loves Carrie's column in Episode 8: "Three's a Crowd."

<sup>17</sup> Episode 29: "Twenty-Something Girls vs. Thirty-Something Women," *Sex and the City*. First aired September 26, 1999, HBO, Darren Star Productions. Directed by Darren Star. Written by Darren Star.

---

<sup>18</sup> Episode 44: "Sex and Another City," *Sex and the City*. First aired July 30, 2000, HBO, Darren Star Productions. Directed by John David Coles. Written by Jenny Bicks.

<sup>19</sup> Ibid.

<sup>20</sup> Episode 5: "The Power of Female Sex," *Sex and the City*. First aired July 5, 1998, HBO, Darren Star Productions. Directed by Susan Seidelman. Written by Jenji Kohan and Darren Star.

<sup>21</sup> Episode 64: "Ring a Ding Ding," *Sex and the City*. First aired January 27, 2002, HBO, Darren Star Productions. Directed by Alan Taylor. Written by Amy B. Harris.

<sup>22</sup> Good, Howard, *Girl Reporter: Gender, Journalism, and the Movies* (Scarecrow Press, Inc., Maryland, 1998), p. 120.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> The "Mr. Big" character is based on the ex-boyfriend of the real *Sex and the City* author, Candace Bushnell. He is *Talk Magazine* co-founder Ron Galotti.

<sup>28</sup> Ibid.

<sup>29</sup> Rabinowitz, Dorothy, "Searching for a Few Good Men – Funny, Frank, Female Lotharios Make 'Sex and the City' a Joy; Echoes of Mary Tyler Moore," *Wall Street Journal*. June 5, 2000, p. A.30.

<sup>30</sup> Joe Saltzman, Lecture at University of Southern California. Los Angeles, Calif. February 20, 2007.

<sup>31</sup> Episode 69: "Luck Be an Old Lady," *Sex and the City*. First aired August 4, 2002, HBO, Darren Star Productions. Directed by John David Coles. Written by Elisa Zuritsky and Julie Rottenberg.

<sup>32</sup> Episode 3: "Bay of Married Pigs," *Sex and the City*. First aired June 21, 1998, HBO, Darren Star Productions. Directed by Nicole Holofcener. Written by Michael Patrick King.

<sup>33</sup> Ibid, p.129.

<sup>34</sup> Ibid, p.129.

<sup>35</sup> Episode 10: "The Baby Shower," *Sex and the City*. First aired August 9, 1998, HBO, Darren Star Productions. Directed by Susan Seidelman. Written by Terri Minsky.

<sup>36</sup> Episode 16: "They Shoot Single People, Don't They?" *Sex and the City*. First aired June 27, 1999, HBO, Darren Star Productions. Directed by John David Coles. Written by Michael Patrick King.

<sup>37</sup> Episode 16: "They Shoot Single People, Don't They?" *Sex and the City*.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> Episode 71: "Plus One Is the Loneliest Number," *Sex and the City*. First aired August 18, 2002, HBO, Darren Star Productions. Directed by Michael Patrick King. Written by Cindy Chupack.

<sup>41</sup> Episode 63: "Change of a Dress," *Sex and the City*. First aired January 20, 2002, HBO, Darren Star Productions. Directed by Alan Taylor. Written by Julie Rottenberg and Elisa Zuritsky.

---

<sup>42</sup> Episode 89: "Catch-38," *Sex and the City*.

<sup>43</sup> *Ibid*, p.134.

<sup>44</sup> Episode 48: "Cock-a-Doodle-Do," *Sex and the City*. First aired October 15, 2000, HBO, Darren Star Productions. Directed by Allen Coulter. Written by Michael Patrick King.

<sup>45</sup> Episode 30: "Ex and the City," *Sex and the City*. First aired October 3, 1999, HBO, Darren Star Productions. Directed by Michael Patrick King. Written by Michael Patrick King.

<sup>46</sup> Bradshaw wanted to move to Paris, France with Mr. Big, but he ultimately told her he was not comfortable with that decision. In the series' final season, Bradshaw quits her job to follow boyfriend Aleksandr Petrovsky (played by Mikhail Baryshnikov), to Paris.

<sup>47</sup> *Ibid*.

<sup>48</sup> Episode 2: "Models and Mortals," *Sex and the City*. First aired June 6, 1998, HBO, Darren Star Productions. Directed by Alison Maclean. Written by Darren Star.

<sup>49</sup> Episode 22: "The Caste System," *Sex and the City*. First aired August 8, 1999, HBO, Darren Star Productions. Directed by Allison Anders. Written by Darren Star.

<sup>50</sup> Episode 22: "The Caste System," *Sex and the City*.

<sup>51</sup> Episode 33: "Attack of the 5'10" Woman," *Sex and the City*. First aired June 18, 2000, HBO, Darren Star Productions. Directed by Pam Thomas. Written by Cindy Chupack.

<sup>52</sup> Episode 91: "The Cold War," *Sex and the City*. First aired February 1, 2004, HBO, Darren Star Productions. Directed by Julian Farino. Written by Aury Wallington.

<sup>53</sup> Episode 32: "Politically Erect," *Sex and the City*. First aired June 11, 2000, HBO, Darren Star Productions. Directed by Michael Patrick King. Written by Darren Star.

<sup>54</sup> Episode 68: "Unoriginal Sin," *Sex and the City*. First aired July 28, 2002, HBO, Darren Star Productions. Directed by Charles McDougall. Written by Cindy Chupack.

<sup>55</sup> Barris, Alex, *Stop the Presses! The Newspaperman in American Films* (A.S. Barnes and Co., Inc., Cranbury, NJ, 1976), p.139.

<sup>56</sup> Episode 4: "Valley of Twenty-Something Guys," *Sex and the City*. First aired June 28, 1998, HBO, Darren Star Productions. Directed by Alison Maclean. Written by Michael Patrick King.

<sup>57</sup> Episode 56: "My Motherboard, My Self," *Sex and the City*. First aired July 15, 2001, HBO, Darren Star Productions. Directed by Michael Engler. Written by Julie Rottenberg and Elisa Zuritsky.

<sup>58</sup> Nussbaum, Emily, "Carrie Bradshaw's Final Reckoning," *New York Times*, January 4, 2004, pg.2.1

<sup>59</sup> *Ibid*.

<sup>60</sup> Izzo, Kim, "Kiss and Tell: On 'Sex and the City,' Carrie Bradshaw hangs at Balthazar, shops for Blahniks and basically sleeps around. Is this show for real? Kim Izzo Checks in with Canada's Sexperts," *Flare*, February 2000. Vol.22, No.2; p. 56.

<sup>61</sup> Episode 35: "No Ifs, Ands or Butts," *Sex and the City*. First aired July 9, 2000, HBO, Darren Star Productions. Directed by Nicole Holofcener. Written by Michael Patrick King.

---

<sup>62</sup> Episode 88: "The Ick Factor," *Sex and the City*. First aired January 11, 2004, HBO, Darren Star Productions. Directed by Wendy Stanzler. Written by Julie Rottenberg and Elisa Zuritsky.

<sup>63</sup> Ibid.

<sup>64</sup> Episode 64: "Ring A Ding Ding," *Sex and the City*.

<sup>65</sup> Singer, Sally, "Manhattan Rhapsody," *Vogue* (2002).

<http://www.style.com/vogue/feature/012802/index.html>, (accessed March 2007).

<sup>66</sup> Singer, Sally, "Manhattan Rhapsody," *Vogue*.

<sup>67</sup> Ibid.

<sup>68</sup> Episode 71: "Plus One is the Loneliest Number," *Sex and the City*.

<sup>69</sup> Ibid.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid, p. 84.

<sup>72</sup> Saltzman, Joe, *Frank Capra and the Image of the Journalist in American Film* (Image of the Journalist in Popular Culture, 2002), p. 89.

<sup>73</sup> Saltzman, Joe, *Frank Capra and the Image of the Journalist in American Film* (Image of the Journalist in Popular Culture, 2002), p. 91.

<sup>74</sup> Episode 65: "A Vogue Idea," *Sex and the City*. First aired February 3, 2002, HBO, Darren Star Productions. Directed by Martha Coolidge. Written by Allan Heinberg.

<sup>75</sup> Episode 65: "A Vogue Idea," *Sex and the City*.

<sup>76</sup> Ibid.

<sup>77</sup> Episode 45: "Hot Child in the City," *Sex and the City*. First aired September 24, 2000, HBO, Darren Star Productions. Directed by Michael Spiller. Written by Allan Heinberg.

<sup>78</sup> Episode 41: "Running With Scissors," *Sex and the City*. First aired August 20, 2000, HBO, Darren Star Productions. Directed by Dennis Erdman. Written by Michael Patrick King.

<sup>79</sup> Episode 35: "No Ifs, Ands or Butts," *Sex and the City*.

<sup>80</sup> Ibid, p.132.

<sup>81</sup> Episode 40: "All or Nothing," *Sex and the City*. First aired August 13, 2000, HBO, Darren Star Productions. Directed by Charles McDougall. Written by Jenny Bicks.

<sup>82</sup> Episode 58: "Belles of the Balls," *Sex and the City*.

<sup>83</sup> Ibid.

<sup>84</sup> Bushnell, Candace. *Sex and the City* (Warner Books, 1996), p. 86.

<sup>85</sup> Daley, David. "Fiction Is Funnier than Truth of Sex," *Los Angeles Times*, Sept. 27, 2000, p. 5.

<sup>86</sup> Bushnell, Candace. *Sex and the City* (Warner Books, 1996), p. 18.

<sup>87</sup> Ibid, p. 96.

<sup>88</sup> Ibid, p. 112.

<sup>89</sup> Ibid, p. 30.

<sup>90</sup> Ibid, p. 155.

<sup>91</sup> Ibid, p. 181.

<sup>92</sup> Eaton, Phoebe. "Candace Bushnell on Top," *Harper's Bazaar* (Sept. 2005), p.394.

## Appendix: Episode Summaries

### Sex and the City (1998-2004) Summaries

(Source: Home Box Office, HBO.Com).

#### First Season:

##### **Episode #1: "Sex and the City," June 6, 1998**

At a birthday party for thirty-something Miranda, Carrie and her friends vow to stop worrying about finding the perfect male and start having sex like men. Carrie experiments with an old flame and meets Mr. Big; Miranda warms up to Skipper; Samantha has a one-night stand with a man Charlotte wouldn't sleep with on the first date.

##### **Episode #2: "Models and Mortals," June 6, 1998**

Miranda makes the mistake of going out with a "modelizer" (someone who's obsessed with models); Samantha chooses to go out with a modelizer and has her sexual encounter videotaped; Carrie experiments with Derek the Model and flirts with Mr. Big.

##### **Episode #3: "Bay of Married Pigs," June 21, 1998**

Carrie is invited to a couple's house in the Hamptons only to be flashed by the husband; Miranda's law firm thinks she's a lesbian; Samantha gets to know her doorman better; Charlotte dumps an eligible guy with the wrong china pattern.

##### **Episode #4: "Valley of the Twenty-Something Guys," June 28, 1998**

Carrie discovers the limitations of going out with a twenty-something hunk. Charlotte's boyfriend has a sexual favor to ask; Samantha comes to the sobering realization that she'll always be older than her boy toy.

##### **Episode #5: "The Power of Female Sex," July 5, 1998**

Carrie goes on a date with a gorgeous French architect who shows his thanks with a thousand dollars; a famous painter uses Charlotte as one of his models; Skipper becomes sexually obsessed with Miranda.

##### **Episode #6: "Secret Sex," July 12, 1998**

How many of us out there are having sex with people we are ashamed to introduce to our friends? Carrie thinks Mr. Big is keeping her a secret, while Miranda discovers a secret about her new boyfriend. Samantha has never been discreet with anyone she's ever slept with, and Charlotte divulges her past love affair with one of God's chosen people.

**Episode #7: "The Monogamists," July 19, 1998**

Carrie wants a monogamous relationship with Mr. Big, while Samantha refuses to have one with her realtor. Miranda's feelings for Skipper intensify when she sees him with another woman, while Charlotte is faced with her new boyfriend's sexual demands.

**Episode #8: "Three's a Crowd," July 26, 1998**

Carrie discovers not only that Mr. Big was once married, but also that he and his ex participated in a threesome. Meeting the ex-Mrs. Big, Carrie is disappointed to find her smart, sexy and successful. Charlotte's boyfriend wants to add another woman to their relationship, and Miranda feels left out. Samantha finds that she has unwittingly become too involved with a married couple.

**Episode #9: "The Turtle and the Hare," August 2, 1998**

Big tells Carrie he will never marry again. After a harsh dumping, Samantha tries to turn "The Turtle" into a Helmut Lang-wearing "catch," but realizes he's still just The Turtle. Miranda introduces Charlotte to a very special vibrator called "The Rabbit," which turns Charlotte into a recluse.

**Episode #10: "The Baby Shower," August 9, 1998**

A baby shower for Laney, a wild child turned soccer mom, gets the girls thinking about their futures. Carrie is late for her period, but unsure whether she wants her pregnancy test to be positive or negative. Charlotte is fearful she may never have the daughter for which she has been preparing her whole life, while Laney yearns for the freedom she sacrificed for her family.

**Episode #11: "The Drought," August 16, 1998**

An accidental emission has Carrie certain that she and Mr. Big will never share a bed again. The last three months have Miranda convinced she will never share a bed with any man again. A foray into tantric celibacy leaves Samantha craving old-fashioned sex, and Charlotte's boyfriend would rather be mentally balanced than sexually active.

**Episode #12: "Oh Come All Ye Faithful," August 23, 1998**

Mr. Big introduces Carrie to his mother as a friend, causing Carrie to ponder where their relationship is headed. Miranda breaks up with Catholic Guy because of his sexual hangups and returns to Skipper's always open arms. Samantha finally gives relationships a try, but soon finds out that size does matter. Charlotte is dismayed to discover that all the fortunetellers in the city agree on one thing--her eternal status as a single woman.

**Second Season:**

**Episode #13: "Take Me out to the Ballgame," June 6, 1999**

After Carrie ends her relationship with Mr. Big, she goes through the "rigamarole of breaking up" and dates a new member of the Yankees. Meanwhile, Miranda is annoyed by all the "man talk," Samantha's not satisfied with her boyfriend's "shortcomings" and Charlotte's new flame has a problem with "crotch adjustments."

**Episode #14: "The Awful Truth," June 13, 1999**

Are there certain things in a relationship that one should never say? Carrie invites Mr. Big to her birthday party; Samantha struggles to tell her boyfriend about his shortcomings; Charlotte gets a puppy as a "man replacement," and Miranda musters up the courage to talk dirty with her lover -- until she says something a little too revealing.

**Episode #15: "The Freak Show," June 20, 1999**

Are all men freaks? Carrie dates a bunch of freaks before she meets Ben, then ruins a great thing when she turns into a freak; Samantha goes on a first date with a man who wears dog collars and likes to be slapped around; Charlotte dates "Mr. Pussy" but realizes that's all he's good for; Miranda gives up on dating entirely.

**Episode #16: "They Shoot Single People, Don't They?" June 27, 1999**

Is it better to "fake it" than be alone? Carrie thinks she likes being single; Miranda dates a guy and fakes orgasm; Samantha gets taken in by a club-owning jerk, and Charlotte convinces herself to like a "fix-it" actor friend.

**Episode #17: "Four Women and a Funeral," July 4, 1999**

Can a relationship bring you back to life? Charlotte falls for a recently widowed man she meets at a fashion designer's funeral; Carrie mends some fences with Mr. Big; Samantha is exiled from Manhattan's social scene after trying to seduce a "celebutante's" husband, and Miranda starts having panic attacks after buying her own apartment.

**Episode #18: "The Cheating Curve," July 11, 1999**

Is cheating like the proverbial tree in the forest -- it doesn't exist if there's no one around to catch you? Carrie officially gets back with Mr. Big; Charlotte is swept away with the "Power Lesbian" elite; Miranda's new boyfriend makes her compete with his porno videos, and Samantha gets a "lightning bolt" from her personal trainer, Thor.

**Episode #19: "The Chicken Dance," July 18, 1999**

In a city as cynical as New York, is it still possible to believe in love at first sight? Miranda's interior decorator and her friend from London fall in love at first sight -- and invite the girls to be part of their wedding, much to their dismay.

**Episode #20: "The Man, The Myth, The Viagra," July 25, 1999**

Do modern-day singles need modern-day myths just to date? While Carrie and Mr. Big continue their now-it's-different relationship, Samantha starts hanging out with a 72-year-old millionaire, and Miranda hooks up with a bartender who's actually a nice guy.

**Episode #21: "Old Dogs, New Dicks," August 1, 1999**

Can you change a man? Carrie tries to change some of Mr. Big's more annoying habits; Charlotte dates an uncircumcised man; Miranda is still dating the bartender but has problems with his schedule; and Samantha bumps into an old boyfriend who's now a drag queen.

**Episode #22: "The Caste System," August 8, 1999**

Has New York's class system been replaced by a caste system? Carrie and Mr. Big exchange "I love you's"; Miranda splits with her bartender boyfriend, Samantha dates a rich man with a duplicitous servant, and Charlotte gets caught in the fast lane after hooking up with a hot-shot movie star.

**Episode #23: "Evolution," August 15, 1999**

Have New Yorkers evolved past relationships? Carrie tries (unsuccessfully) to leave a few feminine items at Big's; Miranda finds out she has a "lazy" ovary; Charlotte is unsure about her new beau being a "gay-straight" or "straight-gay"; Samantha's revenge plan on an ex fails.

**Episode #24: "La Douleur Exquise," August 22, 1999**

When it comes to relationships, how do you know when enough is enough? Big tells Carrie that he's moving to Paris for six months; Samantha introduces the girls to the hottest new S&M restaurant; Charlotte's shoe fetish is counterbalanced by a shoe store foot fetishist; Miranda meets a guy who likes to "do it" only when he thinks he might get caught.

**Episode #25: "Games People Play," August 29, 1999**

Do you have to play games to make a relationship work? Carrie meets another "wrong" guy in her shrink's waiting room; Samantha dates a sports addict who "scores" only when his team does; Charlotte joins a bridge club to meet a "nice" boy; Miranda plays "peep show" with a man in the building across from her.

**Episode #26: "The F\*\*k Buddy," September 5, 1999**

Are the girls doomed to repeat the same unconscious relationship partners and date the same person over and over? Carrie makes a date with her "fuck buddy"; Samantha "makes love" with the couple next door -- with a wall between them; Charlotte starts double-booking dates with men; Miranda dates a very mean and controlling man.

**Episode #27: "Shortcomings," September 12, 1999**

Does sleeping with someone mean you're also sleeping with their family? Carrie dates a short story writer and his family; Miranda dates a divorced father; Charlotte's brother has sex with Samantha.

**Episode #28: "Was It Good For You?" September 19, 1999**

How do you know if you're good in bed? Carrie dates an alcoholic and wonders if she's a compulsive substitute for beer. Charlotte is destroyed after her partner falls asleep during sex. Samantha's gay friends ask her if they could sleep with her. Miranda gets new sheets.

**Episode #29: "Twenty-Something Girls vs. Thirty-Something Women," September 26, 1999**

Twenty-something women. Friend...or foe? Carrie and the girls get a share in the Hamptons, where Samantha's ex-assistant steals her Rolodex and throws a party; Charlotte dates a twenty-something guy who gives her crabs; Miranda runs into the hairstylist she's suing for age discrimination, and Carrie discovers Big dating a 26-year-old named Natasha.

**Episode #30: "Ex and the City," October 3, 1999**

Can you be friends with an ex? Big tells Carrie he and Natasha are engaged; Miranda gets back with Steve; Samantha meets Mr. Too Big; Charlotte gets reacquainted with an equine friend.

**Third Season**

**Episode #31: "Where There's Smoke..." June 4, 2000**

Carrie and her posse venture across the river to Staten Island for the New York City Fire Department's "Calendar Contest." It's not long before Samantha locks eyes with her dream hunk, Ricky, and even less time before she finds out just how hot he is. But on a surprise visit to the firehouse, Samantha's red-hot fantasy is shattered when she encounters a back room of average men eating popcorn in front of the TV and even worse, when her romp with Ricky is cut short by a real fire, leaving her naked and aghast. Meanwhile, Bill Kelley, an older local politician, makes the moves on Carrie, but doesn't get very far.

**Episode #32: "Politically Erect," June 11, 2000**

It's been three wonderful weeks on the campaign trail for Carrie and Bill when their romance is brought to a deeper level, twice. Charlotte moves ahead with her own campaign -- to be elected wife by year's end. She decides to throw a used-date party, which seems to be going well until her newfound interest starts making out with his ex. Meanwhile, Miranda is pushed to confront her ambivalence when Steve says he wants to see her exclusively.

**Episode #33: "Attack of the 5'10" Woman," June 18, 2000**

A laid-back Sunday brunch is ruined when Carrie sees Big and Natasha's wedding announcement in the *New York Times*. Twenty-five, tall, beautiful, and married, Natasha brings out Carrie's worst insecurities. When Carrie bumps into Natasha in the dressing room of a clothing boutique, Carrie wonders: Are there women in New York City who live for the sole purpose of making other women feel bad about themselves? To relieve some stress, Samantha takes the girls out for a day at the spa. Charlotte however, can't seem to let go of her body-image issues and get naked in the steam room.

**Episode #34: "Boy, Girl, Boy, Girl..." June 25, 2000**

Charlotte invites the girls to a gallery opening for an artist who photographs drag kings (women dressed as men). Charlotte meets the photographer, Baird, and he asks if she'd be willing to pose for him sometime. Meanwhile, Carrie and her new twenty-something boy Sean are having a good time bar-hopping and ice skating until Carrie is thrown for a loop when she learns Sean has dated both men and women. Carrie is confused about who he's really attracted to, but they end up in the sack anyway.

**Episode #35: "No Ifs, Ands, or Butts," July 9, 2000**

Charlotte's first date with Brad is going spectacularly, until it comes time for the "kiss" at the doorway which is more like a series of sloppy licks from a Great Dane. Charlotte tries to give some emergency kissing lessons, but he's just beyond repair. Carrie is also pursuing a new prospect -- Aidan the furniture designer. To impress him, Carrie buys one of his leather chairs. Aidan is bedazzled with Carrie, until she takes out a cigarette and he lays down the law: he just can't date a smoker. Carrie tries to go cold turkey, but Aidan catches her sneaking a cigarette after their date. Determined to give the relationship a shot, Carrie says goodbye Marlboro, hello Nicoderm.

**Episode #36: "Are We Sluts?" July 16, 2000**

After a week and a half of romantic dates but no sex, Carrie wonders why her new man still doesn't want to get into bed. Even after sharing a candlelit bath together, Aidan forgoes sex. Charlotte is having sex, but the issue is that her new boy is compelled to verbally degrade her as he approaches orgasm. Meanwhile Miranda learns her exploits have won her chlamydia and she's forced to compile a list of her ex-conquests and let them know they may be infected. The residents at Samantha's apartment building are shaken by a robber who attacks a tenant at gunpoint.

**Episode #37: "Drama Queens," July 23, 2000**

Three weeks into her relationship with Aidan, Carrie begins to freak because everything seems so perfect. When Aidan asks Carrie to meet his parents, she can't deal and finds herself saying no. Meanwhile, Charlotte presses on in her mission to be married by year's end. Her latest tactic involves forcing her married friends to hook her up with single men they know. Charlotte's first date using the new strategy ends up being a married friend who professes his love for her. But after storming out of

---

that date, Charlotte falls down on the street and meets Trey. The chemistry is instantaneous.

**Episode #38: "The Big Time," July 30, 2000**

Miranda is having trouble living with Steve and his childlike personality. When he suggests they have a kid, Miranda realizes she already has one, and she is tired of being the "mean mom" in their relationship. Steve asks Miranda if she's just going to throw it all away, and she says she's tried not to, but it just isn't going to work. While at a party, Carrie unexpectedly bumps into Big. They exchange short and cold conversation, then she walks away. Later that day, just as Aidan has stepped out for coffee, Big shows up at Carrie's door to tell her he can't stop thinking about her. The timing couldn't be worse.

**Episode #39: "Easy Come, Easy Go," August 6, 2000**

Samantha's latest sexy professional, Adam, is great except for the "funky tasting spunk." When she refuses to go down there on a future date, Adam gets annoyed, and Samantha is forced to spell it out for him. Adam thinks she's just making excuses, so Samantha challenges him to taste it for himself. Meanwhile, Carrie bumps into a drunk Big at a furniture show. He blurts out that he and Natasha are not working out. If that weren't enough, he calls Carrie several times, and learns from Aidan that she's working on a deadline at a hotel next door. Big shows up at the hotel, and drops the bomb: he says he's made a mistake, and he really loves Carrie. She runs for the elevator, but Big pushes his way in, which leads to the bedroom, which ends with sharing a cigarette in bed.

**Episode #40: "All or Nothing," August 13, 2000**

Samantha throws a self-congratulatory soiree at her new apartment where she tries to convince the girls that they have it all -- great friends, good jobs, and plenty of sex. Carrie tries to play along, but her fling with Big eats away at her. Deciding she just can't hold it in anymore, Carrie reveals her scarlet letter to Samantha in private. Carrie wonders if she's trying to have it all: the reliable, committed Aidan, and the wild, exciting Mr. Big. Meanwhile, Samantha, who has long thought she did have it all, comes down with a bad case of the flu, and learns all the men in her life are unwilling to take care of her when she needs them.

**Episode #41: "Running With Scissors," August 20, 2000**

As Carrie's affair with Big goes into its third week, the scene turns from ultra-sexy to slightly seedy. In search of some chastising, Carrie turns to the one friend she knows will lay down the law, Miranda.

**Episode #42: "Don't Ask, Don't Tell," August 27, 2000**

Carrie's nerves are also getting the best of her as she considers whether to tell Aidan about her affair with Big. Just minutes before Charlotte's wedding, Carrie drops the bomb. Aidan is devastated and walks off. At the wedding, Charlotte gets last-minute

---

jitters about Trey's sexual under-performance, but Carrie calms her down with a white lie, and Charlotte walks down the aisle. Aidan shows up after the wedding and says he loves Carrie, but knows he will never be able to let go of the fact that Carrie cheated. Carrie breaks down crying, but takes some comfort in knowing that at least she has three friends who love her no matter what she does.

**Episode #43: "Escape From New York," September 10, 2000**

In a spur-of-the-moment mad dash, the girls (minus Charlotte) head to Los Angeles in search of the carefree life. Within minutes, Samantha meets Garth, a model -- a dildo model that is. "Mr. Dildo" invites the girls to a party for his new product. Carrie and Miranda find the celebration revolting, but Samantha enjoys it and ends up going home with the guest of honor. At his apartment, Garth reads Samantha poetry and wants to get to know her, but she's focused on sampling the goods. Meanwhile, Carrie meets with Hollywood producer Matthew McConaughey who is interested in making a movie based on her sex columns. McConaughey makes tasteless remarks about Carrie and Big's relationship and then gets skeezy with Carrie, intimating they should sleep together. Carrie leaves in disgust.

**Episode #44: "Sex and Another City," September 17, 2000**

Still away from New York, the girls embark on Week Two of their Los Angeles adventure. Hoping to get away from the happy superficiality of L.A. and reconnect with her neurotic roots, Miranda gets together with Lou, an old New York friend. But instead of trashing L.A. as Miranda hoped, Lou says the city has taught him to let go of his toxic anger. Meanwhile, Carrie and Samantha try to live the quintessential L.A. scene by going to a movie screening party, but they're rejected at the door. Luckily, Carrie meets Keith, who gets them into the party. Wowed by Keith's status, Carrie goes on a date with him and ends up in bed at his fabulous home...until Keith's boss comes in the house and lets the cat out of the bag -- Keith isn't a television mogul; he's a personal assistant.

**Episode #45: "Hot Child in the City," September 24, 2000**

Samantha is hired as the publicist for Jenny Bryer's A-list Bat Mitzvah. Jenny and her galpals are so New York, and so oversexed that Samantha starts to wonder whether there's any difference between Jenny at 13 and Samantha at 34. Miranda's new braces also have her feeling like a teenager these days.

**Episode #46: "Frenemies," October 1, 2000**

Carrie teaches a seminar about meeting men to a packed crowd of incredibly cynical and frustrated New York women. After a few pointed questions from the audience ("Have you ever been married?"), the class realizes Carrie may have written a lot about men and relationships, but she's still as clueless as the rest of them. Charlotte and Trey work on bringing "Schooner" and "Rebecca" into the harbor, but the wind never gets going. Over brunch the next morning, Charlotte tells the girls about her

problems, and Samantha dishes out some raw sex advice, which Charlotte finds offensive, but secretly useful.

**Episode #47: "What Goes Around Comes Around," October 8, 2000**

Increasingly depressed by Trey's lack of libido, Charlotte finds some relief when she stumbles into the studly sweaty gardener at the McDougal country house. Carrie's guilty conscience takes a beating when she's rudely snubbed by Natasha in a restaurant. To top things off, Carrie gets mugged, losing her favorite pair of Manolo Blahniks. Carrie wonders if it isn't all karma. Detective Stevens handles Carrie's case but when Miranda shows up at the police station, the good-looking detective focuses all his attentions on Miranda.

**Episode #48: "Cock a Doodle Do!" October 15, 2000**

Samantha and Carrie are having trouble getting their beauty sleep. Samantha is bothered by the late-night cackling and ranting of the transsexual prostitutes outside her window, while Carrie is awakened a tad too early by roosters crowing on a nearby rooftop. Carrie and Miranda spot Steve and Aidan and their dogs at an outdoor cafe. They decide they can't avoid interaction and approach their exes, only to discover they have new girlfriends. Carrie wonders if maybe everything isn't the man's fault, if maybe the problem is them. Carrie gets an even bigger wake-up call when Big rings her up and asks her to lunch at the Boathouse in Central Park. Carrie agrees to go and when she confides in Miranda, the friends have their first big fight.

**Fourth Season**

**Episode #49: "The Agony and the 'Ex'-tacy," June 3, 2001**

Samantha decides to throw Carrie a "fabulous lite" 35th birthday get-together at Il Cantinori. When all her friends are late, Carrie is left at a table for ten all alone. At the coffee shop, Carrie admits that while she was sitting alone at the table, she felt sad that she was 35 and had no special man in her life. Charlotte suggests that the girls could be each other's soulmates – and men could just be in their lives for fun. Returning home, Carrie spots Big's car. He's brought her red balloons and champagne. They sit in his car and talk about "soulmates."

**Episode #50: "The Real Me," June 3, 2001**

Carrie faces a bit of an identity crisis when she's asked to be in a big fashion charity show featuring both models and real people. Samantha, on the other hand, has no problem baring her body beautiful, and decides to have nude photographs taken, insisting they're for herself, not for men. Utterly unaware of her sex appeal, Miranda is shocked when Dave, a guy from Crunch gym, tells her she's sexy and asks her out.

**Episode #51: "Defining Moments," June 10, 2001**

Carrie goes barhopping with Big and finds that their relationship as "friends" has never been better. Charlotte and Trey are enjoying themselves as well – having steamy sex in coatrooms and other public places around the city. However, Charlotte starts to wonder where she and Trey are headed. Out on the town again with Big, Carrie is drawn to jazz musician Ray King, who flirts with her and gets her number. Big is noticeably annoyed and Carrie realizes they need to define their relationship.

**Episode #52: “What’s Sex Got to Do With It?” June 17, 2001**

Carrie tries to bring her relationship with Ray up to speed with the sex, but whenever she tries to talk with Ray, he can't seem to focus on anything other than his music, or getting her into bed. She decides that she is going to have to hold out for both: the mind-blowing sex *and* the relationship.

**Episode #53: “Ghost Town,” June 24, 2001**

When Miranda bumps into Steve, he announces that he's opening up his own bar and invites her to the opening. Miranda feels conflicted as she was the one who had encouraged him to be so ambitious when they were in a relationship. Carrie also receives an invitation to the opening of Scout and is shocked to read that Aidan is Steve's "silent partner." That night, Miranda is awakened by strange sounds and thinks there's a ghost in her building. Carrie is worried that the way she treated Aidan will haunt her the rest of her life. When she goes to Scout to thank Aidan for inviting her, Steve admits that it was he who invited her, not Aidan. Devastated, Carrie runs out before Aidan can see her.

**Episode #54: “Baby, Talk Is Cheap,” July 1, 2001**

Carrie is tormented because she can't stop thinking about Aidan. She admits to the girls that she wants him back. Miranda suggests emailing Aidan. Carrie gives it a go and writes "I miss you" in her first message to Aidan.

**Episode #55: “Time & Punishment,” July 8, 2001**

Carrie and Aidan are interrupted in bed by the voice of Big on Carrie's answering machine. Though Aidan says nothing, Carrie fears that he'll never be able to forgive her for her affair with Big. She wonders if you can ever really forgive if you can't forget. Carrie works hard to show Aidan that she's a great girlfriend, but he seems distant and angry.

**Episode #56: “My Motherboard, My Self,” July 15, 2001**

The girls meet for lunch to catch up and Carrie reveals that she and Aidan have exchanged keys to each other's apartments. When Carrie goes home she's touched to find Aidan cooking in her never-before-used kitchen. She also discovers that her computer has crashed and she can't access any of her files. Aidan chastises her for not

backing up her material. They bring her computer in to a repair shop and the techie tells her it doesn't look good.

**Episode #57: "Sex and the Country," July 22, 2001**

Miranda finds out from Aidan that Steve has testicular cancer. She has lunch with Steve and screams at him for being so nonchalant about his cancer, causing him to break down and cry. Carrie prepares for a trip to Aidan's country cabin in Suffern, NY, with a true city girl's trepidation. She tells the girls she's going because Aidan loves the country. Charlotte understands, adding that she's going to Bunny's Connecticut house to please Trey.

**Episode #58: "Belles of the Balls," July 29, 2001**

Steve is feeling insecure, less manly and lopsided with only one ball left. Trey's manhood is also challenged when Charlotte tells him he needs to get his sperm tested since she hasn't gotten pregnant yet. Big is depressed because his new movie star girlfriend is dissing him and he calls Carrie for support, which angers Aidan. Carrie realizes that Aidan still feels threatened by Big. She wonders: Are men just women with balls?

**Episode #59: "Coulda, Woulda, Shoulda," August 5, 2001**

Miranda tells Carrie that she's pregnant from having unprotected sex with Steve and his one ball. Miranda doesn't want the baby and doesn't want to tell Steve. Charlotte, however, can't seem to get pregnant no matter what bedroom techniques she tries. When she finds out that Miranda is pregnant and is going to have an abortion, she's so upset she storms away. Carrie and Samantha admit that they've both had abortions – Carrie after a one-night stand with a waiter in the '80s. Carrie tells Aidan about Miranda and swears him to secrecy. Aidan is appalled that Miranda isn't going to tell Steve. Carrie lies to Aidan about having had an abortion herself.

**Episode #60: "Just Say Yes," August 12, 2001**

Carrie finds out that her building is going co-op and she has to move. Aidan offers to buy her apartment and move in with her. Carrie finds herself both tempted and scared about the idea of sharing her space on a permanent basis. She's even more alarmed when while rummaging through Aidan's clothes she lands upon an engagement ring. It creates such an internal upheaval, she runs to the kitchen sink and vomits. Carrie tells the girls about her reaction and voices her fears that it's too fast and that, to boot, the ring is not at all her style. Miranda admits that she had helped Aidan select the ring. Carrie nervously waits for Aidan to pop the question and wonders: How do you know when it's right?

**Episode #61: "The Good Fight," January 6, 2002**

As Aidan and all his stuff officially move into Carrie's apartment, Carrie starts feeling increasingly claustrophobic. Carrie complains to the girls that without any private

space, she can't indulge in SSB or "secret single behavior." Carrie, Miranda and Charlotte tease Samantha about her affection for her client and lover Richard.

**Episode #62: "All That Glitters," January 13, 2002**

Carrie gets ready for another fabulous night out with Oliver and puts her engagement ring on a chain around her neck. Aidan offers to go, but she convinces him not to. At the club, Oliver flirts with men and Carrie starts to wonder what she's doing there. She realizes she wants to be with Aidan and heads for home.

**Episode #63: "Change of A Dress," January 20, 2002**

Carrie is feeling pressured by Aidan – and society at large – to plan her wedding. She admits to Miranda that she isn't exactly feeling like a blushing bride. Miranda confesses that she isn't exactly glowing over her pregnancy. She tells Carrie that she "faked" her sonogram – feigning joy when she found out she was having a boy. Miranda convinces Carrie to try on some bad wedding dresses. In her gown, Carrie starts to panic and has Miranda rip the dress off her. At the coffee shop, Carrie asks the girls why she has to get married when things are great as they are. She wonders: Do we really want these things or are we just programmed?

**Episode #64: "Ring a Ding Ding," January 27, 2002**

Unable to say goodbye, Carrie turns away as Aidan moves out of her apartment and her life. She finds what she assumes is a "goodbye letter." In fact, it's a legal document giving her 30 days to either buy back her apartment or vacate it. At the bank, she's told that she's not a "desirable candidate" for a loan. After another failed relationship, she wonders: What's it all worth?

**Episode #65: "A 'Vogue' Idea," February 3, 2002**

Full of optimism, Carrie turns in her first article for *Vogue*. Her fierce new editor, Enid (played by Candice Bergen) isn't impressed and says she wants "less Carrie Bradshaw." However, Julian, the *Vogue* bigwig who hired her, isn't worried. He takes her into his office for a morning pep talk along with one too many martinis.

**Episode #66: "I Heart NY," February 10, 2002**

It's autumn in New York and Carrie's yearning for some company. She invites herself over to Big's apartment, finding it filled with shipping boxes. Big tells her that he's moving to Napa, California, where he bought a vineyard. Dazed and confused, Carrie joins him in a glass of wine and a slow dance to Big's parents' favorite song, "Moon River." Samantha also feels abandoned as Richard is late for their rendezvous. Although she's suspicious of his excuses, she gives him a token of love: a framed picture of hearts.

**Fifth Season**

**Episode #67: "Anchors Away," July 21, 2002**

As Fleet Week kicks off in New York City, Carrie, Samantha and Charlotte begin to adjust to Miranda's new life with baby Brady. Samantha is finding it hard to adjust to "cleaning up her act" in front of Brady, especially since she's still seething over Richard's infidelity. Newly single Charlotte is ready to find her next great love, whereas Carrie wonders if after Big and Aidan, she's all out of great loves. She asks: When it comes to being carefree single girls, have we missed the boat?

**Episode #68: "Unoriginal Sin," July 28, 2002**

At their weekly breakfast, Samantha tells the girls that she's back together with Richard. The girls are shocked and skeptical. Miranda is also shocked when Steve tells her he'd like baby Brady to be baptized so he doesn't go to Hell. Carrie relates that she's finding it difficult to drum up new material for her weekly sex column now that she's not in a relationship.

**Episode #69: "Luck Be an Old Lady," August 4, 2002**

To celebrate Charlotte's "faux" birthday, Carrie, Miranda and Charlotte join Samantha on her latest private jet trip with Richard. Destination: Atlantic City. Carrie is determined to spend some quality time gambling with her girlfriends, but finds that isn't so easy. Miranda wants to catch up on her sleep and read *The New Yorker*, and Samantha is busy keeping an eye on Richard's every move. Meanwhile, Charlotte is increasingly fearful that she's become an old maid. She gives herself an Atlantic City style makeover and stuns the girls with her new racy, red lipstick look.

**Episode #70: "Cover Girl," August 11, 2002**

Carrie is appalled to see a mocked-up photo of herself all but naked on the proposed cover of her *Sex and the City* book. While browsing for book cover ideas at Barnes & Noble, Samantha offers to help Carrie create a look that says 'smart and sexy.' Charlotte heads for the Self Help aisle but when she sees the lonely desperate-looking characters there, she flees. She refuses to identify with such women and opts to buy a book in the privacy of her own home – online.

**Episode #71: "Plus One is the Loneliest Number," August 18, 2002**

Carrie is gearing up for the biggest night of her life – her book-launch party. Naturally, Samantha serves as Carrie's publicist and party-planner. Miranda, who's back in the office and loving it, gets a timely call from her pre-baby ex-lover, Walker Lewis. Excited by the prospect of a replay of their one-night stand, she invites him to be her 'plus one' for the party.

**Episode #72: "Critical Condition," August 25, 2002**

While out on the town with Stanford, Carrie runs into a woman who identifies herself as the person who went out with Aidan post-Carrie. The woman, Nina Katz, makes a scary face implying Carrie really did a number on Aidan.

**Episode #73: "The Big Journey," September 1, 2002**

Carrie tells the girls that she's headed to San Francisco for her book tour and that she is desperate to get laid. And well, yes, she just might call upon Big while she's there. She recruits Samantha to join her on the journey West – by train.

**Episode #74: “I Love a Charade,” September 8, 2002**

The girls are invited to the unlikely wedding of Carrie's supposedly gay friend, flamboyant lounge singer Bobby Fine to society lady Bitsy Von Muffling. Stunned by the news, Carrie thinks about what it takes to make a relationship work. She asks: When it comes to saying 'I do,' is a relationship a relationship without the zsa zsa zsu (aka: that special something that gives you butterflies in the stomach)?

**Sixth Season, Part 1**

**Episode #75: “To Market, To Market,” June 22, 2003**

Carrie finally manages to set up a date with fellow author Jack Berger, but the situation makes Carrie as nervous as she is ecstatic. She fears that she'll screw up everything by having a lousy date, thereby dooming the entire prospective relationship. The girls suggest that Carrie go on a "sim-u-date" with another man to calm her nerves and take the edge off the entire situation.

**Episode #76: “Great Sexpectations,” June 29, 2003**

Carrie and Jack's relationship is moving along perfectly. Their first few dates are nearly flawless, and are filled with steamy displays of public affection. Unfortunately, after a night of "quiet sex," Carrie discovers that the passion the two share doesn't translate to the bedroom.

**Episode #77: “The Perfect Present,” July 6, 2003**

Now past their problems in the bedroom, Carrie and Berger move firmly into the next phase of their relationship with Carrie making the first trip to Berger's apartment. While pleasantly surprised that Jack's apartment does not say "scary bachelor," Carrie is less thrilled when Berger uses the visit as an opportunity to open the dreaded "ex-file."

**Episode #78: “Pick-A-Little, Talk-A-Little,” July 13, 2003**

Carrie brings Berger out for a dinner with the girls, and the conversation flows smoothly, but things come to a screeching halt when Berger gives Miranda some blunt advice about her love life. The advice may be difficult to hear, but ultimately, Berger scores points with the girls for his honesty. Later that night, Carrie and Berger share their first "I love yous," and things couldn't seem better.

**Episode #79: “Lights, Camera, Relationship!” July 20, 2003**

To celebrate the latest advance on her book, Carrie takes Berger on a date to Prada. Berger initially feels like a fish out of water in the upscale retailer, but a few comped

glasses of champagne help him to relax. Unfortunately, no amount of alcohol can help him deal with the sticker shock brought on by the price of a shirt that Carrie wants him to buy. After leaving Prada, Carrie tells Berger about her advance over a lunch date. She then gives him the Prada shirt as a celebratory gift, making him feel very uncomfortable.

**Episode #80: "Hop, Skip, and a Week," July 27, 2003**

Carrie gets tapped for jury duty, and she finds herself unable to talk her way out of performing her civic obligation. Sadly, this is the least of her problems, as her relationship with Berger is becoming more and more forced by the moment. The once easy banter is being gradually replaced with bickering, and the couple decides to take a weeklong break after a particularly difficult date.

**Episode #81: "The Post-it Always Sticks Twice," August 3, 2003**

Carrie and the girls are meeting for their usual breakfast when two bombshells are dropped. The good news is that Charlotte and Harry are engaged... but the bad news is that Berger dumped Carrie via a Post-it note earlier that morning. Carrie swears that she will refrain from giving Berger the satisfaction of an angry message, but winds up inadvertently leaving one after badmouthing him to some of his friends at an exclusive club.

**Episode #82: "The Catch," August 10, 2003**

An assignment sends Carrie to explore the newest pastime for singles in New York... swinging through the air on the flying trapeze. Try as she might, Carrie just can't allow herself to let go of the bar and allow her instructor to catch her. While relating this situation to the girls, Harry appears and introduces Carrie to his best man for the upcoming nuptials. After much coaxing, Carrie allows herself a one-nighter with her fellow member of the wedding party, but winds up wildly unsatisfied after he proves to be a less than sensitive lover.

**Episode #83: "A Woman's Right to Shoes," August 17, 2003**

Carrie and Stanford attend a baby shower thrown by their friends Kyra and Chuck. Upon arriving, they discover that Kyra's house rules include the removal of all footwear, regardless if doing so will destroy a carefully crafted outfit. The evening is pleasant enough, but when Carrie plans to leave the party, she discovers that her brand new Manolos have been stolen. Later, Kyra offers to pay for the missing shoes, but balks when she discovers that they cost \$485. Carrie winds up leaving the apartment with no compensation, and a sense of shoe-induced shame. She wonders if she has somehow made a mistake by choosing the lifestyle that she did, rather than the more traditional one chosen by Kyra.

**Episode #84: "Boy, Interrupted," August 24, 2003**

Carrie receives a pleasant surprise when her high school boyfriend calls her up and asks her to meet for dinner. The pair broke up in high school, but their chemistry leads them to instantly reconnect. Everything seems perfect, until he reveals one fairly shocking bit of information... he is actually in the area because he's committed himself to a Connecticut mental facility.

**Episode #85: "The Domino Effect," September 7, 2003**

Big is back in New York, but unfortunately, he's returned to Gotham to undergo an angioplasty. Carrie does not react well to this news, breaking into tears whenever the subject comes up. The waterworks don't subside, even when Carrie visits Big after the procedure, making her realize that Big is somebody who will always be under her skin.

**Episode #86: "One," September 14, 2003**

Carrie and Charlotte make a visit to a gallery where a performance artist has placed herself on display without any food or water. While viewing the exhibit, famed Russian artist Aleksandr Petrovsky takes notice of Carrie, but disappears into the crowd before she can point him out to Charlotte. When the two women are leaving the building, Charlotte notices Aleksandr and starts up a conversation. The artist clearly pays more attention to Carrie, however, and later in the week calls her up to ask her on a date, which Carrie accepts.

**Sixth Season, Part 2**

**Episode #87: "Let There Be Light," January 4, 2004**

After much consideration, Carrie decides that she will begin sleeping with Petrovsky, but rejects Charlotte's suggestion that an actual relationship between the two could develop. The pair spends a wonderful night together, but the next morning, Carrie is shocked to find that Petrovsky's apartment is also a hub for his business, with a living room full of his employees. Petrovsky serves Carrie a wonderful breakfast, but she wonders if she's just the latest in a long line of conquests for the artist.

**Episode #88: "The Ick Factor," January 11, 2004**

The relationship between Carrie and Petrovsky continues to develop, but one thing continues to nag at Carrie. Petrovsky is given to grand gestures of affection (including poetry reading and the composition of original love songs), and that's a bit too much for this slightly cynical New York girl. When Petrovsky takes Carrie to a premiere at the Met, she literally swoons. To balance things out, the artist takes her to McDonald's, where the pair become the most elegantly dressed duo in the establishment's history.

**Episode #89: "Catch-38," January 18, 2004**

Petrovsky continues to open himself up to Carrie, teaching her the access code and giving her a set of keys for his apartment. He also reveals that he has a daughter – Chloe, 22, living in Paris. He also mentions that he doesn't want to have any more children, making Carrie wonder if she'll be willing to give up a man for a baby that she may or may not want to have.

**Episode #90: “Out of the Frying Pan,” January 25, 2004**

In a change from their usual excursions around Manhattan, Petrovsky convinces Carrie to have dinner at her place. The meal goes well, but ends abruptly when a mouse (smashed by Petrovsky) runs across her countertop. Later, the two get to talking about Samantha and her cancer, and Aleks shocks Carrie by talking about a friend of his who had died of the disease, making her realize the severity of Samantha's situation. Carrie doesn't appreciate Petrovsky's black and white viewpoint, and she walks out on him.

**Episode #91: “The Cold War,” February 1, 2004**

New York is in the middle of a cold snap, but Carrie and Petrovsky's relationship continues to sizzle. The pair cuddle up in the Russian's apartment for several days, isolating Carrie from her friends. During this period, Carrie starts to wonder if she and Petrovsky have anything in common. They never talk about work, even though Petrovsky has a huge exhibition looming in Paris. When Carrie finally does come home from Petrovsky's, she's got a week's worth of messages waiting for her... all from Big. She erases the messages, and gets a sense of satisfaction from doing so.

**Episode #92: “Splat!” February 8, 2004**

Carrie finally manages to bring her new and old friends together as Petrovsky hosts a dinner party for Carrie's inner circle. The evening is pleasant enough, but it's clear that there's some tension in the air. An off-handed comment from Samantha (regarding her vibrator) elicits a particularly uncomfortable reaction from the Russian. Petrovsky then totally throws the party into a spin when he announces that Carrie will be moving to Paris to live with him. Although his announcement is a bit premature (he had only made the offer to Carrie shortly before the party began), it's clear that Carrie is indeed considering the intercontinental journey. It's also clear that Miranda isn't totally thrilled with this possibility.

**Episode #93: “An American Girl in Paris (Part Une),” February 15, 2004**

Before leaving for Paris, Carrie runs into Big outside of her apartment, but she makes it clear to him that she wants him totally out of her life. Carrie then has one last dinner with Samantha, Charlotte and Miranda, and it's clear that the four women know that Carrie's absence will have a major impact on all of their lives.

**Episode #94: “An American Girl in Paris (Part Deux),” February 22, 2004**

Carrie has a meal with Petrovsky's ex-wife, but the encounter is slightly awkward since Aleksandr is too busy to show up. Carrie learns that Juliet and Petrovsky split because she was tired of always coming in second place to his art. After Petrovsky

---

leaves Carrie behind for a second time in Paris, she begins to wonder if she's doomed to follow in Juliet's footsteps. The couple argue, and Aleksandr accidentally winds up slapping Carrie. She leaves and tries to book her own room, but when she's in the lobby struggling with the language, she runs into Big who has finally tracked her down. When Big hears about the slap, he rushes upstairs to avenge Carrie, but winds up getting tripped up on the way. Big and Carrie then walk through the streets of Paris, both realizing that they are meant to be together. Carrie then returns to New York, ready to start the next phase of her life.

\* Episode Catalogue from HBO.com.

## Bibliography

Barris, Alex, *Stop the Presses! The Newspaperman in American Films* (Barnes, New York, 1976).

Bushnell, Candace. *Sex and the City* (Warner Books, New York, 1996).

Daley, David. "Fiction Is Funnier Than Truth of Sex," *Los Angeles Times*, Sept. 27, 2000.

Good, Howard. *Girl Reporter: Gender, Journalism and the Movies* (Scarecrow Press, Inc., Maryland, 1998).

Eaton, Phoebe. "Candace Bushnell on Top," *Harper's Bazaar*, September 2005.

Izzo, Kim, "Kiss and Tell: On 'Sex and the City', Carrie Bradshaw hangs at Balthazar, shops for Blahniks and, basically sleeps around. Is this show for real? Kim Izzo Checks in with Canada's Sexperts," *Flare*, February 2000.

Joe Saltzman, Lecture at University of Southern California. Los Angeles, Calif. February 20, 2007.

Nussbaum, Emily. "Carrie Bradshaw's Final Reckoning," *New York Times*, January 4, 2004.

Rabinowitz, Dorothy. "Searching for a Few Good Men – Funny, Frank, Female Lotharios Make 'Sex and the City' a Joy," *Wall Street Journal*. June 5, 2000.

Saltzman, Joe, *Frank Capra and the Image of the Journalist in American Film* (Image of the Journalist in Popular Culture, a project of the Norman Lear Center, Annenberg School for Communication, University of Southern California, Los Angeles, 2002).

Saltzman, Joe, *Sob Sisters: The Image of the Female Journalist in Popular Culture*, (Image of the Journalist in Popular Culture, a project of the Norman Lear Center, Annenberg School for Communication, University of Southern California, Los Angeles, 2003). p.7. <http://www.ijpc.org/sobsmaster.htm> (accessed March 2007).

Singer, Sally. "Manhattan Rhapsody," *Vogue* (2002). <http://www.style.com/vogue/feautre/012802/index.html>, (accessed March 2007).