

***Moonlighting as a Gutsy Gumshoe:
The Bailey Weggins Story***

By Lawrence Lloyd

In Kate White's novels, Bailey Weggins is not a trailblazing journalist who focuses on solving crimes. In each of White's novels, Bailey "happens" to be at the center of each murder – either because she knows the victim or is close to the people involved. Bailey views journalism as her occupation and window into human behavior; sleuthing is secondary. The journalists in these books aren't particularly compassionate or hateful, but human.

About Ms. White

Kate White writes the Bailey Weggins mystery series in her spare time, because her primary job is editor-in-chief of *Cosmopolitan* magazine, which according to the latest Audit Bureau of Circulation figures, is one of the largest circulation women's magazines in the world. The circulation has increased by half a million with White at the helm, and the magazine sells about two million copies per month on newsstands.¹ White started her magazine career at *Glamour* when she won the magazine's "Top Ten College Women" contest and was on the cover. She started as an editorial assistant, then became a staff writer and columnist. From there, she went to *Mademoiselle* and was later named editor-in-chief of *Child*. She was also the editor of *Working Woman* and *McCall's*. She was the editor-in-chief at *Redbook* for several years before signing on to lead *Cosmopolitan*.²

There's no surprise in the subject matter of White's novels, because historically, the majority of novels focused on journalists have been written by journalists themselves.³ White has said that she knows how a book is going to end before she starts – she “finds it better to know who the killer is” and their motivations at the beginning; that way she can lay out clues throughout the book and not get trapped with loose plot ends. White has listed the Inspector Wexford series by journalist-turned-writer Ruth Rendell as one of her inspirations. Bailey Weggins, the main character in White's novels, is not her alter ego. However, they both “have an irreverent sense of humor” and enjoy puzzles.⁴ Nor is Cat Jones, the editor of the fictional *Gloss* magazine, based on White. “She's the type of editor-in-chief that I never became,” White said. “She's not a total bitch but she's certainly arrogant and demanding and she's got a real sense of entitlement. And since I've tried not to be that kind of EIC – I want people to *like* working for me.”⁵ Because she admits to having been a procrastinator, she breaks down writing the novels into a mere 15 minutes per day, but often gets involved and does more.⁶

White has written two nonfiction books: *9 Secrets of Women Who Get Everything They Want* and *Why Good Girls Don't Get Ahead But Gutsy Girls Do*. In addition, there are the Bailey Weggins novels:

If Looks Could Kill: Bailey is enjoying the morning-after glow with her lover K.C. when she gets a call from Cat Jones, her boss and editor-in-chief of *Gloss* magazine, who is desperate for her help. When she gets to Cat's house, she finds the body of the family's nanny. Bailey vows to get to the bottom of the mystery and starts digging into the nanny's past. But signs start to point in the direction of Cat – as if she was the target instead. Bailey navigates high society Manhattan, Pennsylvania and Connecticut to unearth the culprit – who turns out to be someone they least expected.

A Body to Die For: After solving the first murder, Bailey is invited to an old family friend's inn/spa in Massachusetts for a complimentary weekend getaway. As Bailey enjoys the zen-like, Asian-inspired spa settings, she discovers a body wrapped in Mylar paper. Since news of a murder will hurt the friend's business severely, Bailey promises to find out what happened as soon as possible. There are several suspects – a shady husband and employees who may have been running another business on the side. Bailey finds herself navigating dangerous shoals at every turn.

'Til Death Do Us Part: One winter night, Bailey receives a call from Ashley Hanes, a fellow bridesmaid at the Cross-Slavin wedding the spring before. Two of the bridesmaids have turned up dead. Though both deaths look like accidents, Ashley fears that it's a cover-up for a plot to kill all the bridesmaids. Bailey comes to the rescue, partly because the bride, Peyton Cross, was her college roommate at Brown. Peyton is on her way to becoming a media mogul in the same vein as Martha Stewart, and most of the action takes place at her estate and the surrounding environs. The mystery takes Bailey from suburban Connecticut to the trendy neighborhoods of Manhattan to the beaches of Miami.

Over Her Dead Body: Bailey gets fired from *Gloss* after Cat decides to take the magazine in a new direction. She quickly finds a job at *Buzz*, a gossip magazine in need of a celebrity crime writer. Not long after Bailey joins the staff, she discovers her boss, editor Mona Hodges, lying on the floor taking her last few breaths. There is no shortage of suspects, because Mona was a monster editor who angered a lot of people. The situation gets complicated when one of Bailey's close friends becomes the primary suspect. This time Bailey works double time – she's covering Mona's murder for the magazine as well as trying to get to the bottom of who killed her.

Bailey Weggins: The Freelance Journalist Who Moonlights as Detective

Bailey Weggins is an incredibly funny, 5-foot-6, 33-year-old freelance writer with brownish-blondish hair who specializes in human interest, crime and travel stories. Her stories draw readers and have won awards, and soon a small book publisher will release an anthology of her work. Readers don't get much insight into her family background, but it is clear that she "comes from a line of WASP women,"⁷ has a mother who went to college,⁸ and has at least one sibling – a brother named Cameron who is a "scaredy-cat" and somewhat of a momma's boy.⁹

She lives in Manhattan at the corner of 9th Street and Broadway – the eastern end of Greenwich Village on the border of the East Village¹⁰ – in a one-bedroom rental apartment in a modern 14-story building. Her apartment has several glowing features – first, her walk-in closet is large enough to double as a small office, and, second, a large terrace off the living room features a fantastic view of the skyline of apartment buildings to the west.¹¹

Bailey attended Brown University and was roommates with Peyton Cross, a character who later factors into one of the crimes she solves,¹² but she did not major in journalism¹³ (it's unclear what her major was). She is divorced and occasionally discusses her "flash fire of a marriage."¹⁴ She met her ex-husband, a fellow Brown alum who graduated ahead of her, at an alumni event.¹⁵ The marriage ended in ruins because of her husband's gambling problem. Bookies telephoned at odd hours threatening to set her husband on fire.¹⁶ Bailey remembers when he was in so deep, after doing things like wasting \$50,000 on football betting pools, that he pawned the jewelry he gave her "to prevent our apartment from being torched."¹⁷ They always ate out instead of at home because it gave her husband the illusion that he was somehow ahead of the people to whom he owed money.¹⁸

Ever since the divorce from her “attorney-at-law, gambler-at-large”¹⁹ husband, Bailey has been plagued by insomnia.²⁰ She’s also been rather skittish and commitment-phobic about relationships. She’s always fixated on any minor problem with her dates, which makes her “reject a perfectly decent man.”²¹ But after the divorce, she did learn how to master about a dozen dishes²² and is slowly making progress in the relationship department.

For the most part, Bailey’s image dovetails with that of the ethical journalist (as established by the Society of Professional Journalists’ Code of Ethics): she seeks the truth and tries to give “a fair and comprehensive account of events and issues.”²³ Bailey is fairly knowledgeable and has clearly gained experience from writing crime stories. She can describe the legal process once a crime is committed in New York City, from the assailant being processed at the police station up to the arraignment,²⁴ just as easily as she can make jokes about her inane comments to potential boyfriends. Some people have suggested that she’s so interested in murder and mayhem because her father died when she was 12, and it set her mind on a macabre path. According to Bailey, someone put nasty notes in her desk and locker when she was younger; she played detective and found out who it was. “And I guess that’s why I like writing about crime – trying to find the truth.”²⁵ She feels a little “down” after working on a story replete with brutality, and she’s made it a rule not to cover stories that involve violence toward children.²⁶ As a crime writer, “stories that start with a corpse and lead to crushing heartache” tantalize her.²⁷

Bailey started her journalism career as a police reporter for the *Albany Times Union* after college²⁸ and sometimes flashes back to that period. When she was a reporter in Albany, she recalls a guy on staff wore a banana hammock for swimwear during a company outing to Lake George, and “you could totally see the outline of his dick – the only thing that was left to the

imagination was genital skin tone.”²⁹ She then worked for the *Bergen County Record* until she headed to Manhattan hoping to get into the magazine industry.³⁰ Though she enjoyed the sense of urgency of newspapers, she didn’t like the style limitations. She thought she’d get experience with basic news coverage and then move into magazines to get “more freedom as a writer.”³¹

Her first job in New York was at a new magazine called *Get*, which covered arts, culture, crime and other happenings in Manhattan and had a circulation of about 75,000. *Get* eventually went out of business.³² But while she was there, she met several people who were influential in her career down the road, including Cat Jones.³³

Cat Jones: The Envy of...Well, Most Other Women

Catherine (“Cat”) Jones is the 37-year-old editor of *Gloss* magazine. The first two sentences of White’s first novel say it all: “Cat Jones was the kind of woman who not only got everything in the world that she wanted – in her case a fabulous job as editor in chief of one of the biggest women’s magazines, a gorgeous town house in Manhattan, and a hot-looking husband with a big career of his own – but over the years also managed to get plenty of what other women wanted: like *their* fabulous jobs and *their* hot-looking husbands. It was hard not to hate her.”³⁴

But Bailey didn’t hate her. She was actually grateful to her, and “dazzled...by her ambition and total self-assurance and the fearless way she asked for what she wanted.”³⁵ They met seven years ago “at a now defunct downtown magazine called *Get*, where I’d landed after I left the newspaper business to make my fortune (I’m joking) in magazines.”³⁶ Cat was a deputy editor. They clicked, and soon Cat was stealing away to Bailey’s little office and blabbing about office politics and her troubles from dating several men at once.³⁷ About a year into Bailey’s gig

at *Get*, the editor quit. Cat persuaded the rest of the staff to quit “in a show of solidarity,” and then three days later Cat was announced as the new editor.

Bailey eventually forgave Cat for her underhandedness and went back to work at *Get*. Cat became increasingly popular in the magazine world, and two years into her stint as editor at *Get*, she was lured into replacing the 67-year-old editor of *Gloss*.³⁸ She wasted no time offering Bailey a contributing writer contract for eight to 10 human-interest or crime stories annually and even threw in a small office at the headquarters.³⁹ Because of their history, Bailey looked at Cat not just as an employer, but also as a friend. “We’d always been friends in a weird sort of way,”⁴⁰ Bailey reminds readers. She was also one of the few *Gloss* employees who wasn’t afraid of Cat.⁴¹ Though they’re friends in an odd way, business comes first. Cat even asks Bailey if there’s a possible story in Bailey’s woes and near-death adventures at the Cedar Inn.⁴²

Gloss: Sexy and Exciting, or a Candy-Ass Publication?

The work situation Bailey had at *Gloss* suited her well. Aside from perks like travel and beauty department giveaways,⁴³ she enjoyed the “gritty, true crime and human interest stories” and not the “glittery, glossy stuff”⁴⁴ for which the magazine was known. She also had “been yearning for the freedom a freelance gig would offer”⁴⁵ – namely, time to write for other publications and earn extra money. Most of her freelance stories were travel pieces. She didn’t make a lot from them, but the trips were always paid for⁴⁶ and it was a way to explore the world on someone else’s dime and take a break from the crime grind.⁴⁷ But even her stories with *Gloss* sometimes included travel, and Bailey sometimes used that as an excuse to blow someone off.⁴⁸

One of the ways White paints a vivid, accurate picture of the journalist is through her depictions of *Gloss* and the interaction there. To start, Cat’s goal was to turn *Gloss* from “a tired

women’s service magazine...” into a “sexy, exciting read for married women.”⁴⁹ What has been seen many times in the real magazine industry, even as recently as the *Los Angeles Times Magazine* becoming *West*, is the hiring of a new editor to turn a magazine on its heels to increase readership and its standing in the industry. Cat is well in tune with the magazine’s editorial formula and wants the magazine to be like a *Cosmopolitan* for married women.⁵⁰ She knows that “our average reader is married w/ two little kids and a job. She barely has time to pee, let alone make a pumice of oatmeal and honey.”⁵¹ Readers only see an “outsider’s” perception of the magazine in an encounter Bailey has in *A Body to Die For*. A dialogue between Bailey and a restaurant owner who wants to know why she’s snooping around shows *Gloss* as a light magazine: “What do you write? Articles on how to pop a zit?” the owner asks her.⁵² He later calls it a “candy-ass magazine.”⁵³

White also spends time on the layout of *Gloss*. Bailey thinks the newsroom is built a little “pretentious” for a monthly magazine, mainly because of “the pit,” a newsroom-style area with cubicles for the art, photo and production departments as well as for junior editors. But since there’s no breaking news, the layout is a little dated. But the layout does generate energy and buzz, and Bailey likes to go through there when she comes in to get a sense of what’s going on.⁵⁴

The repositioning and shakeup of *Gloss* the second time around provides another realistic portrayal. Like most editors, Cat is acutely aware of the magazine’s position in the industry. So when sales start to slump, she immediately tries to find the cause. At first she blames the entertainment editor for not getting high-profile celebrities on the cover. Then she conducts some focus groups and surveys and concludes that the magazine needs to go in a different direction to survive: to be less about buzz and more about bliss (features telling women how to deal with stress, for example).⁵⁵

Cat's attitude about the shakeup is also revealing. As the editor of a top women's magazine, she has come to enjoy her lifestyle and doesn't want to lose it. She tells Bailey, "*Gloss* is in trouble and I need to fix it – or they'll hire someone who will."⁵⁶ Later Cat reiterates that she had to change *Gloss* or be kicked out. "I'm in a lifestyle with a huge overhead, and I can't take any chances," she says.⁵⁷

Buzz: Where the Gutter and Gossip Meet

Buzz is much more of a "gossip rag" than the publications Bailey is used to working for. Its offices are near *Gloss*, at Broadway & 50th, and take up half the sixteenth floor of the building. The other half belongs to *Track*, "an upstart music magazine" owned by the same company.⁵⁸ The offices all have glass fronts, and half of them face the work stations in the center. The rest of the offices "ran along several corridors in the back half of the floor." An area close to the reception desk has about 12 work stations with reporters/writers and nicknamed "the pod," which Bailey calls the epicenter of action.⁵⁹ There's also a section called Intern Village "where dazed looking college students transcribed tapes and kept track of unfolding gossip on the Internet,"⁶⁰ not unlike real interns who often spend the majority of their time performing menial tasks and surfing the Internet. The office décor consists of white walls, gray rugs and partitions. The staff ratio is 60/40 women to men. Scattered about the offices are the latest issues of their competitors' publications. Mondays are closing days at *Buzz* – people run around finishing stories, tinkering with layouts and writing cute captions.⁶¹

Buzz is replete with difficult staffers, most notably Mona Hodges, the editor-in-chief. Mona is a "she-devil" who stomps through the aisles and asks an unnamed writer, "Why would you write a fucking lead like this?" And then later, "I mean, it's fucking stupid."⁶² Mona was

even going to run a blind item on another editor, who was having an affair with a B-list celebrity.⁶³ Employees clash constantly. Nash admonishes Bailey after he hears about how she ambushed Dicker, the company owner, in the elevator. Ryan, who is writing a profile on Mona (to round out *Buzz*'s coverage of Mona's death), confronts Bailey about their overlapping stories and accuses her of "stepping all over his territory" by calling all his sources.⁶⁴ Later he tells her, "It sounds like you're doing more than writing a story. You're being a little detective, aren't you."⁶⁵ Once more, Bailey pretends to put the story first and the crime-solving second, except the reader (and finally another member of the staff) sees through her. Nonetheless, competition exists even on the same staff. Fellow writer Hilary "is a little bitch who'd run over her grandmother in a Hummer if she thought she'd learn some salacious tidbit about a star."⁶⁶

The nastiest section of the magazine is Juice Bar, which serves sordid gossip about celebrities.⁶⁷ On closing days, the Juice Bar staff "work the phones like crazy" because it's their last chance to get those scandalous items on celebrities.⁶⁸ Bailey looks for pieces on Kimberly Chance, a newly crowned celebrity (after winning an *American Idol*-rip-off show). She graced the cover once and had "several glowing tidbits," but then the magazine turned hateful. The Fashion Follies section lambastes her for several hideous outfits, including a dress she wore to the Grammys. "It was huge and puffy, as if she were stockpiling something underneath," Bailey said. The caption for the photo said: "News Flash! We've Located the Weapons of Mass Destruction."

When Kimberly said she was going on the Atkins diet, Juice Bar started a "Kimberly Countdown" section monitoring her weight. She started at 160 pounds, but in subsequent weeks, the arrow always registered a weight increase instead of a decrease. Mona came up with the nickname "Fat Chance."⁶⁹ Later on, Kimberly Chance bounds into the *Buzz* offices to confront

Bailey, whom she recognizes from her arraignment hearing (and who also has been hounding Kimberly on her cell phone). After saying her piece, she leaves, but a deputy editor tells Bailey to write up the confrontation for the Juice Bar section.⁷⁰ In other words, they want every fascinating and incriminating tidbit available.

Buzz may be a leader among gossip magazines, but is not a respected publication. Nash tells Bailey that he wants her to cover Mona's murder for the magazine. She was a celebrity and "edited this magazine," so they can't ignore the story. Bailey worries about being objective because she is part of the story. Nash tells her that *Buzz* "isn't *The New York Times*," but to cover Mona's murder as she would any other celebrity crime story.⁷¹ Jessie and Bailey even find themselves denying that they work at "one of those rags" because it would ruin their chances of talking to a source.⁷²

Buzz decides to treat celebrity crime in a more factual, journalistic way instead of the usual gossip-type articles, and the answer is to hire a writer on a contract basis.⁷³ Bailey is put on retainer to write New York-based crime coverage and edit smaller stories filed by staff writers.⁷⁴ Bailey feels like she is working at a magazine that uses "endless amounts of ink" to talk about whether a celebrity's breasts are real.⁷⁵ She wants to stay around at *Buzz* long enough to see her book come out in the fall, because working there would help her get press interviews.⁷⁶ Though the details are never revealed, Bailey could be making more money at *Buzz* than she was at *Gloss*. Her friend Robby got a \$20,000 annual salary bump by switching from a standard women's magazine to *Buzz*.⁷⁷ However, like many freelance magazine writers, Bailey still works for other magazines.⁷⁸

White also goes after the sound-bite-hungry media – the ones who hover outside courthouses waiting to bombard the defendant with questions, the ones who immediately

converge on a crime scene if there's a juicy story involved and ultimately, the ones who are lumped together with the paparazzi. Even the *Buzz* staffers are especially eager for dirt on someone.⁷⁹ *Over Her Dead Body* presents several examples.

Photo editor Leo tells Bailey the difference between “stalkerazzi” – photographers who take photos against a celebrity's wishes – and “cooperazzi” – ones who take photos that celebrities secretly wanted them to take.⁸⁰ Outside of Kimberly Chance's arraignment hearing, “all of us from the media bolted out of the courtroom to secure positions outside... Photographers were already waiting... They were for the most part freelance paparazzi, and *Buzz* would buy photos from one of them.” Reporters shout out to Kimberly while photographers feverishly snap away.⁸¹ After Mona is killed, Bailey glances at the paparazzi in the street below and anticipates even more because this “was a big fat juicy story, and everyone would be covering it.” By the time she gets downstairs, it's even worse. A cop “ushers her through the gauntlet” as cameras snap and reporters ambush her.⁸² In fact, Bailey is still receiving calls from reporters and TV producers a few days later,⁸³ and to top it off, the media swarm the building again later.⁸⁴ Later in *Over Her Dead Body*, readers hear about how the paparazzi are always trying to provoke celebrities to end up with the best picture. They're “capable of anything.”⁸⁵ Others have noted that the public's phobias about the press have played out in fiction;⁸⁶ *Over Her Dead Body* gives a multitude of examples.

Woes of the Industry

Some of the most telling images of the journalist come in the comments made by the novels' characters about the industry in general. Some comments not specifically about journalism speak to its internal workings anyway.

Readers learn that journalists have to deal with all kinds of people. Bailey remembers receiving a call from a woman who wanted to see her name in the magazine, and was upset that she had been interviewed for a story but not quoted.⁸⁷ The difficult people can be other journalists whom one would think would be cooperative. “The *Track* people tend to look down at us, but they’re required to invite us since we’re in the same company,” Bailey says in *Over Her Dead Body*.⁸⁸

White also points to the desire for qualified people in the industry. In *Over Her Dead Body*, Bailey discovers that Ryan said he’d been freelancing, but didn’t have many clips to show for it. He got the job at *Buzz* because he did well on an editing test.⁸⁹ The desire for qualified people transcends the magazine hierarchy. Cat hears that Mona despised *Buzz* owner Dicker because he wasn’t an editorial director and had no experience in the field; he was a wealthy man who started in another industry and bought the companies. Cat tells Bailey that for most editors, a high salary is not worth it when you have “some former shoe buyer...telling them what to put in their magazines.”⁹⁰ The dialogue also reflects that word gets around. It turns out that Cat didn’t have the facts right about Mona and Dicker, “which wasn’t surprising considering how news became distorted in the magazine business, like a game of ‘Telephone,’” Bailey says.⁹¹

White also touches on the need for credible coverage, even for celebrity journalism outlets like *Buzz*, so that publications aren’t sued. With *Buzz*, the issue was often “blind” items, which were often vicious, scandalous and embarrassing tidbits on celebrities that didn’t mention who the celebrity was or how the information was obtained. For that reason, there’s a certain importance placed on lawyers. Bailey talks to one of the company’s lawyers, who vetted her articles “and much of the other material that *Buzz* churned out.” Obviously, the lawyer is an expert on libel and slander and keeps them from getting sued.⁹² The lawyer doesn’t like blind

items because the sources may not be reliable (and the information is hearsay), and if the subject is recognizable, “the person could bring a cause of action for defamation, just as he could if we named him.”⁹³ Even Nash feels the pressure of running *Buzz*, but doesn’t want to run blind items or pay for information. “Believe it or not, I used to write the word journalist in the spot on a form where it asks for your occupation,” he says to Bailey. He also discusses getting advertising for the magazine, which won’t happen if it turns into a tabloid.⁹⁴

The Cheating, Lying, Drug-Addicted Male Journalist

If anything, White paints an unflattering picture of the male journalist. For example, there is the freelance writer Don, who flirted his way into having a drink with Bailey just to see what he could gain.⁹⁵ Then there’s Ryan, the bitter, territorial writer at *Buzz*. He seems mostly aloof to Bailey, but then becomes antagonistic when he also is assigned to cover an aspect of Mona Hodges’ death. Unbeknownst to the staff, Ryan is a heroin addict who eventually meets his demise through an overdose.⁹⁶ *Buzz* editor Nash has a history of cheating on his wife. Mona was even going to run a blind item on him having an affair with a B-list celebrity.⁹⁷ Jessie says whenever she’s talking to Nash, his eyes are “always glued” to her breasts.⁹⁸ This, of course, is in addition to the drink he has with Bailey after work one day. During that encounter, he gives her a kiss on the cheek and lets his fingers linger on her back when they hug. According to Bailey, “it was the kind of touch that said, ‘I’d like to have my way with you.’”⁹⁹

Shout-Outs to Other Publications

To give the novels even more of a realistic feel, each is peppered with references to other (and usually real) publications. For example:

- Bailey’s friend Peyton Cross developed recipes for *Food & Wine*¹⁰⁰
- *New York Post* gets word of the “Peyton Cross Curse”¹⁰¹
- After the *Post* story, Bailey receives messages for her at work from the *New York Daily News* and the *Post*¹⁰²
- Bailey picks up the *Daily News* and *New York Post* on the way to work¹⁰³
- Bailey recognizes Tom Dicker, the owner of the company that owns *Buzz* and *Track*, because his picture appears in the *New York Post*’s “Page Six” almost as much as Mona’s¹⁰⁴
- Stylist Alicia Johnson’s boyfriend works at *Newsweek* (“Fridays are super late nights for them”)¹⁰⁵
- Bailey looks up *Greenwich Times* and *Greenwich Post* at the library¹⁰⁶
- Bailey references *The New York Times* several times: in a joke,¹⁰⁷ regarding the weather,¹⁰⁸ and she also reads it with her morning coffee¹⁰⁹
- Bailey’s friend Robby worked at *Ladies’ Home Journal* after the fictional *Get* closed¹¹⁰
- *Buzz* keeps track of competition – *People*, *In Touch*, *US Weekly*, *Star* and the *National Enquirer*¹¹¹
- *Access Hollywood* mentioned as part of the media ambush outside Kimberly Chance’s arraignment¹¹²
- Patty Gaylin is the editor-in-chief of *Women’s Journal*¹¹³
- Bailey glances through *Time* as she waits to talk to Dolores¹¹⁴
- Ryan’s resume claimed he worked at *People* and *Entertainment Weekly*¹¹⁵
- Someone at Danny’s inn is looking through *Yankee* magazine¹¹⁶

- Freelancer Don used to have a contract with *Parade*¹¹⁷

Getting the Story: Nuts & Bolts of Reporting, Writing and Editing

What helps keep the novels realistic is Bailey's system of writing and reporting. Journalism is seen as the key to Bailey's success and as the thorn in her side keeping her from sleuthing full time. Bailey often uses previous contacts for her stories and her sleuthing. She sometimes contacts Paul Petrocelli, an ER doctor she used as a resource, or Lyle Parker, a former FBI profiler,¹¹⁸ for expert opinion on murders under investigation.¹¹⁹ When food becomes central to the plot in *'Til Death Do Us Part*, Bailey talks to *Gloss's* food editor Babette, who in turn leads her to food stylist Alicia Johnson.¹²⁰ In *Over Her Dead Body*, she leaves a couple of messages for Brandy, her contact at the medical examiner's office to "get a heads-up on information."¹²¹ When she's investigating Ryan's background, she calls friends at *People* and *Entertainment Weekly*.¹²² Bailey even met her ex-boyfriend, a psychologist, while doing a story about an alleged poltergeist.¹²³

Like many journalists, Bailey feels the pressure of deadlines. In *A Body to Die For*, she has an 1,800-word¹²⁴ piece due on mass hysteria at the end of the following week and feels under the gun¹²⁵ because of the "article hanging over her head."¹²⁶ That's partly because she regrets taking on the assignment – the case wasn't nearly as interesting as she thought and she hasn't done much research on it.¹²⁷ Then she decides to change strategies; instead of trying to dress up the initial event, she decides to use it as a backdrop for a general discussion on mass hysteria.¹²⁸ The story is also what keeps her from getting fully involved in sleuthing.¹²⁹ As she races through a first draft, she's grateful for the pressure of "grinding out newspaper copy" earlier in her career.¹³⁰ Thus, readers learn that the image of the journalist in White's novels is similar to those

of earlier periods, in which daily newspapers serve as “the first great school of practical experience.”¹³¹

Perhaps the only negative facet of Bailey’s character is that she uses journalism both as a cover for her sleuthing and for personal gain. But she still appears noble, like when she tries to think up better ways to pitch Danny’s inn to fellow travel writers and editors.¹³² Bailey also uses journalism as leverage inside a situation. She attempts to get employees at Danny’s inn to talk to her by using the same pitch excuse.¹³³ Later, she tells a restaurant owner that she’s a writer and could help him investigate his father’s death.¹³⁴ When she goes to a school library to look at old yearbooks, she shows her *Gloss* business card to gain access.¹³⁵ As she continues tracking people down, she calls an intern at *Gloss* for access to “a special service that tracked people who had used credit at any point in their lives.”¹³⁶ She even lies about working for a bogus *Connecticut Teachers Association* magazine to find out information.¹³⁷

As she’s investigating the murders in *‘Til Death Do Us Part*, she uses a story she’s doing as an excuse to fly down to Florida and have the magazine pick up the tab.¹³⁸ She’s usually careful not to overstep boundaries with the police assigned to investigate a murder.¹³⁹ Sometimes they know that she’s butting in,¹⁴⁰ but she typically doesn’t tell them she writes crime stories. “But if I rattled on about my crime pieces,” Bailey says, “he might begin to suspect just how much I liked detective work.”¹⁴¹ However, she does realize that if she wants to stay safe, sometimes she can’t pursue the mystery.¹⁴²

White offers several glimpses into Bailey’s system of fundamental nuts and bolts reporting. Whenever Bailey “writes an article, [she] makes notes in a composition book – tidbits of information, observations, impressions and questions” to herself.”¹⁴³ Jotting down notes with a No. 2 pencil helps get her brain working and sometimes helps her see facts from a different

angle.¹⁴⁴ She sometimes uses the library¹⁴⁵ for research but prefers a computer¹⁴⁶ and especially the search engine Google (which she uses for general information¹⁴⁷ and then to prepare for an interview with Mona’s husband¹⁴⁸).

While still at *Gloss*, Bailey meets with a deputy editor to discuss her latest story (one similar to the Scott Peterson case). The story had already had a lot of attention, “so for a monthly like *Gloss*, which couldn’t keep up with breaking news, I needed a special angle or sub-theme.” She saw several studies which suggested key elements that she was going to weave into piece. The editor tells her to go ahead. She could have cleared it with Cat personally, but she likes following proper channels at *Gloss* – that way no one thinks she’s abusing her friendship with Cat.¹⁴⁹

She usually drafts a plan of attack for her stories. In covering Mona’s murder, for example, she plans to interview “a ton of people” and figure out a fresh take (since details would be out in other media outlets before the next issue of *Buzz* hit newsstands). She ultimately decides on the “insider angle” – using first person.¹⁵⁰ Bailey sometimes uses the cannonball approach – after she has tried nicely to get people to cooperate, she might ambush them to get a quote.¹⁵¹ Bailey is “courageous in gathering, reporting and interpreting”¹⁵² material. Bailey also has other techniques: she will lie to get her foot in the door for stories,¹⁵³ always takes notes as backup (since a recorded interview once went awry),¹⁵⁴ and keeps old advice in mind. For example, she remembers a colleague at the *Albany Times Union* telling her that if she tried to rationalize away the need for a particular piece of research, it meant she should follow through with it.¹⁵⁵

When writing, Bailey starts with an outline and the lead.¹⁵⁶ A BLT sandwich helps get her going when she’s feeling under the gun.¹⁵⁷ Bailey also likes to run through a draft even if she

doesn't have all the pieces. For example, when she's covering Mona's murder and evaluates her story, she realizes she still has "some holes to plug." She starts writing anyway, hoping to plug the holes later. She does two drafts – one with "straight-on reporting" and one with a first-person approach (which she ultimately decides works better). She uses that first-person style with trepidation – Bailey worked with someone at the *Albany Times Union* who said the worst thing a reporter could do in a story to put himself in it.¹⁵⁸ She also does her best to stay objective, even with sources who are lying. White also details the editing process. Bailey's article on Mona runs 50 lines over, so she has to make cuts. She also writes the pull quotes and captions for the photos.¹⁵⁹ She meets with the fact checker,¹⁶⁰ as she did back at *Gloss*,¹⁶¹ to review details.

Bailey is not a trailblazing journalist who focuses on solving crimes. In each of White's four novels, Bailey views journalism as her occupation and window into human behavior; sleuthing is secondary. She usually "happens" to be at the center of each murder or knows the person killed. She never jumps to conclusions, and always treats her sources and colleagues with respect.¹⁶² In the first novel, Bailey's demanding and fastidious editor calls for her help after she discovers her nanny's dead body. In the second book, one of her mother's friends needs her help. In the third, another friend is in need.

In the last novel, *Over Her Dead Body*, the murders reveal Bailey's cleverness and humility and the fictional (but very realistic) world of *Gloss* and *Buzz* magazines and high society New York. Being the editor-in-chief of *Cosmopolitan*, White provides realistic depictions of journalists in all her novels.

Though sales figures for White's books weren't readily available, it would be logical for some of White's readers to be carryovers from *Cosmopolitan*. According to the Hearst Corporation, which owns the magazine, ABC is "developing a script for the pilot"¹⁶³ of the

Bailey Weggins series – a testament to the series’ impact. Potential viewers will see that the journalists in these books aren’t particularly compassionate or hateful, but human. In fact, the image of the journalist in these novels is neither highly positive nor negative, but real.

The image of the journalist in White’s novels are fairly realistic and dovetails with fiction of previous eras. White’s books draw upon her intimate knowledge of newspapers and magazines; Howard Good has shown that other journalist-turned-authors have utilized their knowledge as a focal point as well. White’s image of the sound-bite-hungry media, who clamor outside courtrooms waiting for a good quote, also fits with fiction of previous eras – highlighting the way authors used the public’s fantasies and phobias about the media in their novels. From White’s depiction of the layout and feel of the magazine offices to the lessons Bailey Weggins learned during her newspaper days to her writing and reporting methods, White stays true to life and the image of the journalist in other American fiction in her novels.

Journalist Summaries

- Don – A freelance writer who helps Bailey with her mass hysteria piece, but in return wants a contract like the one Bailey has with *Gloss*.
- Patty Gaylin – The editor-in-chief of *Women’s Journal*, who had a reputation for being tyrannical. Cat called her “Crock Pot” Patty because of the magazine’s insistence on featuring recipes requiring lots of stew meat.
- Leslie Stone – A top editor at *Gloss*, who used to work at *Food and Entertaining*, who has is it in for Cat Jones.
- Polly Davenport – The executive editor at *Gloss* who “shares the second line on the

masthead” with Leslie. She is known for being a great line editor and a “brilliant” title and cover-line writer.

- Dolores Wilder – The former editor of *Gloss* who is known for being mean and having the “attention span of a three-day-old rhesus monkey.” She also published an anthology of her articles, titled *Love at Any Cost*. She despises Cat, who was chosen by the owners to replace her as editor-in-chief.
- Rachel Kaplan – The entertainment editor at *Gloss*, and also a suspect when Cat’s nanny turns up dead.
- Megan Fox – A deputy editor at *Best House* who Bailey calls for information
- Sasha – The fashion director at *Gloss*, and one of the first fashion editors to value Cat’s opinion.
- Darma Bobb – A journalist whose husband (who was the editor-in-chief of *Best House* magazine) died. She was also friends with Leslie Stone and hated what Cat had done with *Gloss*.
- Robby Hart – A friend of Bailey’s from defunct *Get* magazine. They kept in touch, and then he landed a job as a senior editor at *Buzz*, “the very hot celebrity gossip magazine.” He’s a gay man planning to adopt a child with his partner.
- Cat Jones – Editor-in-chief of *Gloss* magazine and a longtime friend of Bailey’s from defunct *Get* magazine. Cat landed a job revamping *Gloss* (when its circulation was in the toilet) and had brought Bailey along with her. She offered her a contributing writer gig which involved eight to 10 human interest/crime stories each year. People who worked under her feared her, except for Bailey. She was fashion-forward and enjoyed the finer things in life, including taking a Town Car around town instead of catching a taxi or train like everyone else in Manhattan.
- Mona Hodges – The “she devil” editor of *Buzz* magazine. She’s known for being extremely difficult and fastidious – with regard to both the people around her and content in the magazine. She had a reputation for flying into failing publications and turning them around. In fact, she once said that “49 percent of her readers would choose an evening reading *Buzz* over sex with their husbands.”
- Nash Nolan – The second-in-command after Mona Hodges, who develops a reputation as a “player” who cheats on his wife. He’s flirtatious, but a great editor (especially line editing) who enjoys credibility more than the salacious tidbits in much of *Buzz* magazine. He oversees the crime coverage and is Bailey’s liaison. When Mona dies, he becomes the editor.
- Tom Dicker – the owner of the company that owns *Buzz* and *Track* magazines. He’s not well-liked by the *Buzz* staff and had an especially difficult relationship with Mona

Hodges. She avoided seeing him whenever possible. Dicker is extremely wealthy and has a sprawling house upstate, where he invites the staff for a get-together one weekend.

- Hilary – An obnoxious member of the *Buzz* staff who writes for the Juice Bar section. She is known for being underhanded and will even undermine people on her own magazine’s staff. She convinced editor Mona Hodges to run blind/anonymous items. Her nickname is the Cock Nazi.
- Jessie Pendergrass – A writer at *Buzz* magazine with whom Bailey hits it off. The two go together to Dicker’s weekend barbecue and she also proves helpful in finding out information for Bailey’s stories. At one point, she is also instrumental in helping to save Bailey’s life.
- Ryan Forster – A writer at *Buzz* magazine who shares a four-desk pod/workstation with Bailey. He seems mostly aloof to her but then becomes antagonistic when he also is assigned to cover an aspect of Mona Hodges’ death. Unbeknownst to the staff, Ryan is a heroin addict who eventually meets his demise that way.
- Leo – Last name unknown, but a photo editor who shares the four-desk section with Bailey, Jessie and Ryan. He spends most of his time examining paparazzi photos. He’s more mellow these days after starting a nude gay yoga class.
- Harrison – A freelance art/layout person for *Buzz* who was in the office late the night of Mona’s death.
- Mary Kay Mason – A 60-year-old former B-list actress who became a gossip columnist for *Buzz* in its Los Angeles office. She set up a phone meeting between Mona and a paparazzo shortly before Mona’s death.
- Travis – A columnist for *Track* magazine who confirms that he saw Mona leave the *Track* party around 7:45 p.m.
- Jed Crandall – The paparazzo who spoke to Mona on the phone shortly before her death. He promised that he had valuable information.
- Unnamed editor at *Travels* faxes over background material for Bailey’s trip to Europe.
- Unnamed junior editor at *Buzz* located at the far end of the pod – she seemed “a little in awe” of Bailey.
- Unnamed “stern-sounding” managing editor whom people call “the Kaiser.”
- Unnamed deputy editor who e-mails Bailey about a reality TV person who was arrested for indecent exposure and then sends her an e-mail about a soap opera actress who learned her husband was a bigamist/had a wife and kid in Virginia.

- Unnamed friend Bailey used to share a cubby with at *Get* five years ago. They have lunch but it's a disaster.

¹ *Cosmopolitan*, Circulation, http://www.cosmomediamkit.com/r5/showkiosk.asp?listing_id=360478&category_id=27808&category_code=circ (The Hearst Corporation, 2006).

² Kate White, <http://www.katewhite.com/author/author.asp>

³ Howard Good, *Acquainted with the Night: The Image of Journalists in American Fiction, 1890-1930* (New Jersey: Scarecrow Press, Inc., 1986), 8.

⁴ Kate White, <http://www.katewhite.com/content/faq.asp>

⁵ Kate White, <http://www.katewhite.com/author/series.asp>

⁶ Kate White, <http://www.katewhite.com/content/faq.asp>

⁷ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 136.

⁸ *Ibid.*, 3.

⁹ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 271.

¹⁰ *Ibid.*, 3.

¹¹ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 135.

¹² Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 5.

¹³ *Ibid.*, 164.

¹⁴ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 3.

¹⁵ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 294.

¹⁶ *Ibid.*, 294.

¹⁷ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 54.

¹⁸ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 223.

¹⁹ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 7.

²⁰ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 56.

²¹ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 290.

²² *Ibid.*, 223.

²³ Society of Professional Journalists, *Code of Ethics*, http://spj.org/ethics_code.asp, 1996-2005.

²⁴ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 23.

²⁵ *Ibid.*, 227-228.

²⁶ *Ibid.*, 228.

²⁷ Kate White, *If Looks Could Kill* (New York: Warner Books, Inc., 2002), 1.

²⁸ *Ibid.*, 10.

²⁹ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 182.

³⁰ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 6.

³¹ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 16.

³² Kate White, *If Looks Could Kill* (New York: Warner Books, Inc., 2002), 9.

²⁷ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 9.

³⁴ Kate White, *If Looks Could Kill* (New York: Warner Books, Inc., 2002), 1.

³⁵ *Ibid.*, 10-11.

³⁶ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 81-82.

³⁷ Kate White, *If Looks Could Kill* (New York: Warner Books, Inc., 2002), 10.

³⁸ *Ibid.*, 11.

³⁹ *Ibid.*, 12.

⁴⁰ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 1.

⁴¹ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 80.

⁴² Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 163-164.

⁴³ *Ibid.*, 161.

-
- ⁴⁴ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 2.
⁴⁵ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 12.
⁴⁶ *Ibid.*, 292.
⁴⁷ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 9.
⁴⁸ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 146.
⁴⁹ *Ibid.*, 82.
⁵⁰ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 2, 5.
⁵¹ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 82.
⁵² Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 118.
⁵³ *Ibid.*, 119.
⁵⁴ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 79.
⁵⁵ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 5.
⁵⁶ *Ibid.*, 7.
⁵⁷ *Ibid.*, 178.
⁵⁸ *Ibid.*, 14.
⁵⁹ *Ibid.*, 18, 25.
⁶⁰ *Ibid.*, 18.
⁶¹ *Ibid.*, 235.
⁶² *Ibid.*, 20.
⁶³ *Ibid.*, 318.
⁶⁴ *Ibid.*, 165.
⁶⁵ *Ibid.*, 167.
⁶⁶ *Ibid.*, 85.
⁶⁷ *Ibid.*, 11.
⁶⁸ *Ibid.*, 235.
⁶⁹ *Ibid.*, 29.
⁷⁰ *Ibid.*, 163.
⁷¹ *Ibid.*, 69.
⁷² *Ibid.*, 266.
⁷³ *Ibid.*, 13.
⁷⁴ *Ibid.*, 17.
⁷⁵ *Ibid.*, 178.
⁷⁶ *Ibid.*, 26.
⁷⁷ *Ibid.*, 11.
⁷⁸ *Ibid.*, 32.
⁷⁹ *Ibid.*, 82.
⁸⁰ *Ibid.*, 25.
⁸¹ *Ibid.*, 31-32.
⁸² *Ibid.*, 45.
⁸³ *Ibid.*, 156.
⁸⁴ *Ibid.*, 348.
⁸⁵ *Ibid.*, 183.
⁸⁶ Howard Good, *Acquainted with the Night: The Image of Journalists in American Fiction, 1890-1930* (New Jersey: Scarecrow Press, Inc., 1986), 14-15.
⁸⁷ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 210.
⁸⁸ *Ibid.*, 82.
⁸⁹ *Ibid.*, 305.
⁹⁰ *Ibid.*, 176.
⁹¹ *Ibid.*, 214.
⁹² *Ibid.*, 243.

-
- ⁹³ Ibid., 243.
- ⁹⁴ Ibid., 239.
- ⁹⁵ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 145.
- ⁹⁶ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 312.
- ⁹⁷ Ibid., 318.
- ⁹⁸ Ibid., 182.
- ⁹⁹ Ibid., 173.
- ¹⁰⁰ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 6.
- ¹⁰¹ Ibid., 69.
- ¹⁰² Ibid., 81.
- ¹⁰³ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 65.
- ¹⁰⁴ Ibid., 15.
- ¹⁰⁵ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 104.
- ¹⁰⁶ Ibid., 148.
- ¹⁰⁷ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 6.
- ¹⁰⁸ Ibid., 277.
- ¹⁰⁹ Ibid., 65; Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 161.
- ¹¹⁰ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 9.
- ¹¹¹ Ibid., 19.
- ¹¹² Ibid., 31.
- ¹¹³ Kate White, *If Looks Could Kill* (New York: Warner Books, Inc., 2002), 311.
- ¹¹⁴ Ibid., 144.
- ¹¹⁵ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 349.
- ¹¹⁶ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 120.
- ¹¹⁷ Ibid., 145.
- ¹¹⁸ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 51; Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 110.
- ¹¹⁹ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 19; Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 51.
- ¹²⁰ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 85.
- ¹²¹ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 78, 322.
- ¹²² Ibid., 349.
- ¹²³ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 58.
- ¹²⁴ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 170.
- ¹²⁵ Ibid., 2.
- ¹²⁶ Ibid., 121.
- ¹²⁷ Ibid., 136.
- ¹²⁸ Ibid., 170.
- ¹²⁹ Ibid., 110.
- ¹³⁰ Ibid., 170.
- ¹³¹ Howard Good, *Acquainted with the Night: The Image of Journalists in American Fiction, 1890-1930* (New Jersey: Scarecrow Press, Inc., 1986), 8.
- ¹³² Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 9.
- ¹³³ Ibid., 81.
- ¹³⁴ Ibid., 118.
- ¹³⁵ Ibid., 278.
- ¹³⁶ Ibid., 280.
- ¹³⁷ Ibid., 227.
- ¹³⁸ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 250.
- ¹³⁹ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 77.

-
- ¹⁴⁰ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 91.
- ¹⁴¹ *Ibid.*, 208.
- ¹⁴² Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 334.
- ¹⁴³ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 170.
- ¹⁴⁴ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 33.
- ¹⁴⁵ *Ibid.*, 143.
- ¹⁴⁶ *Ibid.*, 87.
- ¹⁴⁷ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 181.
- ¹⁴⁸ *Ibid.*, 209.
- ¹⁴⁹ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 86-87.
- ¹⁵⁰ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 77.
- ¹⁵¹ *Ibid.*, 246-247.
- ¹⁵² Society of Professional Journalists, *Code of Ethics*, http://spj.org/ethics_code.asp, 1996-2005.
- ¹⁵³ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 266.
- ¹⁵⁴ Kate White, *A Body to Die For* (New York: Time Warner Book Group, 2003), 137.
- ¹⁵⁵ *Ibid.*, 278.
- ¹⁵⁶ *Ibid.*, 170.
- ¹⁵⁷ *Ibid.*, 170.
- ¹⁵⁸ Kate White, *Over Her Dead Body* (New York: Time Warner Book Group, 2005), 275.
- ¹⁵⁹ *Ibid.*, 258.
- ¹⁶⁰ *Ibid.*, 254.
- ¹⁶¹ Kate White, *'Til Death Do Us Part* (New York: Time Warner Book Group, 2004), 233.
- ¹⁶² Society of Professional Journalists, *Code of Ethics*, http://spj.org/ethics_code.asp, 1996-2005.
- ¹⁶³ The Hearst Corporation, *Kate White, Editor-in-Chief*, http://www.hearstcorp.com/biographies/mag_bio_editor_cosmo.html