

New Yorker

The New Yorker is an American magazine featuring journalism, commentary, criticism, essays, fiction, satire, cartoons, and poetry. It is published by Condé Nast. Started as a weekly in 1925, the magazine is now published 47 times annually, with five of these issues covering two-week spans. Although its reviews and events listings often focus on the cultural life of New York City, The New Yorker has a wide audience outside New York and is read internationally. It is well known for its illustrated and often topical covers its commentaries on popular culture and eccentric Americana, its attention to modern fiction by the inclusion of short stories and literary reviews, its rigorous fact checking and copy editing, its journalism on politics and social issues, and its single-panel cartoons sprinkled throughout each issue.

The New Yorker est un magazine américain présentant des articles de journalisme, commentaires, critiques, essais, fiction, satire, dessins animés et poésie. Il est publié par Condé Nast. Lancé comme hebdomadaire en 1925, le magazine est désormais publié 47 fois par an, dont cinq numéros couvrent une période de deux semaines. Bien que ses critiques et ses événements soient souvent consacrés à la vie culturelle de la ville de New York, le New Yorker a public en dehors de New York et est lu à l'international. Il est bien connu pour ses couvertures illustrées et souvent d'actualité, ses commentaires sur la culture populaire et l'americana excentrique, son intérêt pour la fiction moderne par l'inclusion de nouvelles et de critiques littéraires, sa vérification rigoureuse des faits et sa révision, son journalisme politique et social. numéros, et ses caricatures à panneau unique parsèment chaque numéro.

There are 129 contributors at New Yorker

Joan-Acocella

Joan-Acocella has written about 320+ articles

<https://www.newyorker.com/contributors/joan-acocella>

b'Joan Acocella has written for The New Yorker, mostly on books and dance, since 1992, and became the magazines dance critic in 1998. Her books include Mark Morris, a biographical/critical study of the choreographer; Willa Cather and the Politics of Criticism; and Creating Hysteria: Women and Multiple Personality Disorder. She co-edited Andr Levinson on Dance: Writings from Paris in the Twenties and edited The Diary of Vaslav Nijinsky, the first unexpurgated version in English. Her most recent book is Twenty-eight Artists and Two Saints, a collection of essays. She has written about dance, literature, and other arts for The New York Review of Books, the Times Book Review, Art in America, and the Times Literary Supplement. She has been granted fellowships from the Guggenheim Foundation, the American Academy in Berlin, the New York Institute for the Humanities, and the Cullman Center of the New York Public Library. She has received awards from the American Academy of Arts and Letters, the New York Book Critics Circle, the Congress on Research in Dance, and the American Psychoanalytic Association. She is currently at work on a biography of Mikhail Baryshnikov.'

Hilton-Als

Hilton-Als has written about 670+ articles

<https://www.newyorker.com/contributors/hilton-als>

b'Hilton Als became a staff writer at The New Yorker in 1994 and a theatre critic in 2002. He began contributing to the magazine in 1989, writing pieces for The Talk of the Town. Before coming to The New Yorker, Als was a staff writer for the Village Voice and an editor-at-large at Vibe. Als edited the catalogue for the 1994-95 Whitney Museum of American Art exhibition Black Male: Representations of Masculinity in Contemporary American Art. His first book, The Women, was published in 1996. His most recent book, White Girls, a finalist for the National Book Critics Circle Award and the winner of the Lambda Literary Award in 2014, discusses various narratives of race and gender. He won the Pulitzer Prize for criticism in 2017. In 1997, the New York Association of Black Journalists awarded Als first prize in both Magazine Critique/Review and Magazine Arts and Entertainment. He was awarded a Guggenheim for creative writing in 2000 and the George Jean Nathan Award for Dramatic Criticism for 2002-03. In 2016, he received Lambda Literary's Trustee Award for Excellence in Literature. In 2009, Als worked with the performer Justin Bond on Cold Water, an exhibition of paintings, drawings, and videos by performers, at La MaMa Gallery. In 2010, he co-curated Self-Consciousness, at the VeneKlasen/Werner gallery, in Berlin, and published Justin Bond/Jackie Curtis. In 2015, he collaborated with the artist Celia Paul to create Desdemona for Celia by Hilton, an exhibition for the Metropolitan Operas Gallery Met. Alice Neel,

Uptown, which Als curated in 2017, was selected by three of Artforum's critics as one of the ten best shows of the year. His accompanying book on the artist was also widely praised. Als is an associate professor of writing at Columbia University's School of the Arts and has taught at Yale University, Wesleyan, and Smith College. He lives in New York City.'

Jon-Lee-Anderson

Jon-Lee-Anderson has written about 320+ articles

<https://www.newyorker.com/contributors/jon-lee-anderson>

b'Jon Lee Anderson, a staff writer, began contributing to The New Yorker in 1998. Since then, he has covered numerous conflicts for the magazine, including those in Syria, Lebanon, Libya, Iraq, Afghanistan, Angola, Somalia, Sudan, Mali, and Liberia. He has also reported frequently from Latin America and the Caribbean, writing about Rio de Janeiro's gangs, the Panama Canal, the 2010 earthquake in Haiti, and a Caracas slum, among other subjects, and has written Profiles of Augusto Pinochet, Fidel Castro, Hugo Chavez, and Gabriel Garcia Marquez. He is the author of several books, including The Lions' Grave: Dispatches from Afghanistan, Che Guevara: A Revolutionary Life, Guerrillas: Journeys in the Insurgent World, and The Fall of Baghdad. He is the co-author, with Scott Anderson, of War Zones: Voices from the World's Killing Grounds and Inside the League. He has been honored by the Overseas Press Club, and in 2013 he was honored with a Maria Moors Cabot Prize for outstanding reporting on Latin America and the Caribbean. He began his career in 1979, reporting for an English-language weekly in Lima, Peru, and now regularly teaches workshops for Latin-American reporters.'

Roger-Angell

Roger-Angell has written about 600+ articles

<https://www.newyorker.com/contributors/roger-angell>

b'Roger Angell, a senior editor and a staff writer, has contributed to The New Yorker since 1944, and became a fiction editor in 1956. Since 1962, he has written more than a hundred Sporting Scene pieces, mostly on baseball but also on tennis, hockey, football, rowing, and horse racing. In addition, he has written film reviews, stories, casuals, Notes and Comment pieces, and, for many years, the magazine's Christmas verse, Greetings, Friends! His writing has appeared in many anthologies, including The Best American Sports Writing, The Best American Short Stories, The Best American Essays, and The Best American Magazine Writing. His work has also been collected in nine of his own books, among them The Stone Arbor and Other Stories, A Day in the Life of Roger Angell, Let Me Finish, and This Old Man: All in Pieces. His baseball books include The Summer Game, Five Seasons, Late Innings, Season Ticket, Once More Around the Park, A Pitcher's Story, and Game Time. Nothing but You: Love Stories from The New Yorker is an anthology of fiction selected by him. He has won a number of awards for his writing, including a George Polk Award for Commentary, a Kenyon Review Award for Literary Achievement, and the Michael Braude Award for Light Verse, presented by the American Academy of Arts and Letters. He is a Fellow of the American Academy of Arts and Sciences, and in 2011 he was the inaugural winner of the PEN/ESPN Lifetime Achievement Award for Literary Sports Writing. In 2014, Angell received the J. G. Taylor Spink Award, the highest honor given to writers by the Baseball Hall of Fame. In 2015, he won the National Magazine Award for Essays and Criticism for his piece This Old Man.'

Ken-Auletta

Ken-Auletta has written about 170+ articles

<https://www.newyorker.com/contributors/ken-auletta>

b'Ken Auletta began contributing to The New Yorker in 1977 and has written the Annals of Communications since 1993. He is the author of eleven books, including The Underclass and five Times best-sellers: Three Blind Mice, The Highwaymen: Warriors of the Information Superhighway, World War 3.0: Microsoft and Its Enemies, Backstory: Inside the Business of News, and, most recently, Googled: The End of the World As We Know It. He has profiled the leading figures and companies of the Information Age, including Larry Page and Sergey Brin, Bill Gates, Rupert Murdoch, and the New York Times. His 2001 Profile of Ted Turner won a National Magazine Award. Previously, he was the chief political correspondent for the New York Post. Following that, he was a staff writer and weekly columnist for the Village Voice and a contributing editor at New York. Between 1977 and 1993, he was a Daily News columnist. He has been a Pulitzer Prize juror, and for more than three decades a judge of the annual Livingston Award for Young Journalists. He has twice served as a board member of PEN, and was a trustee of the Public Theatre/New York Shakespeare Festival. He is at work on a new book. Watch: A conversation with The New Yorker's Ken Auletta about the media revolution.'

Rachel-Aviv

Rachel-Aviv has written about 30+ articles

<https://www.newyorker.com/contributors/rachel-aviv>

b'Rachel Aviv joined The New Yorker as a staff writer in 2013. She has written for the magazine about a range of subjects including medical ethics, criminal justice, education, and homelessness. She was a finalist for the 2018 National Magazine Award for Public Interest for The Takeover, a story about elderly people being stripped of their legal rights, and she won the 2015 Scripps Howard

Award for Your Son Is Deceased, a story on police shootings in Albuquerque. Her writing on mental health was awarded a Rosalynn Carter Fellowship, an Erikson Institute Prize for Excellence in Mental Health Media, and an American Psychoanalytic Association Award for Excellence in Journalism. She has taught courses in narrative medicine at Columbia University Medical Center and the City College of New York. In 2010, she received a Rona Jaffe Foundation Writers Award. She is a fellow at New America.'

Carrie-Battan

Carrie-Battan has written about 80+ articles

<https://www.newyorker.com/contributors/carrie-battan>

b'Carrie Battan began contributing to The New Yorker in 2015, and became a staff writer in 2018. She has contributed to the Times, New York magazine, GQ, Rolling Stone, and the Web site Pitchfork, where she worked as a staff writer from 2011 to 2014. She lives in Brooklyn.'

Elif-Batuman

Elif-Batuman has written about 50+ articles

<https://www.newyorker.com/contributors/elif-batuman>

b'Elif Batuman has been a staff writer at The New Yorker since 2010. She is the author of the novel The Idiot and of The Possessed: Adventures with Russian Books and the People Who Read Them, which was a finalist for the National Book Critics Circle Award. Her stories have been anthologized in the 2014 Best American Travel Writing and the 2010 Best American Essays collections. She is the recipient of a Whiting Writers Award, a Rona Jaffe Foundation Writers Award, and a Paris Review Terry Southern Prize for Humor. Batuman holds a doctoral degree in comparative literature from Stanford University. From 2010 to 2013, she was writer-in-residence at Ko University, in Istanbul. She lives in New York.'

Charles-Bethea

Charles-Bethea has written about 180+ articles

<https://www.newyorker.com/contributors/charles-bethea>

b'Charles Bethea has been contributing to The New Yorker since 2008, and became a staff writer in 2018. He has published numerous Talk of the Town pieces, on subjects including the creator of barackobama@gmail.com, a pro canvasser and a sculptor obsessed with Donald Trump. Previously, he was an editor at Outside magazine and a writer-at-large for Atlanta. His work has also appeared in Grantland, The New Republic, the Wall Street Journal, GQ, Rolling Stone, and Wired.'

Burkhard-Bilger

Burkhard-Bilger has written about 50+ articles

<https://www.newyorker.com/contributors/burkhard-bilger>

b'Burkhard Bilger published his first piece in The New Yorker in 2000 and became a staff writer the following year. His work has been anthologized three times in Best American Science and Nature Writing, twice in Best American Sports Writing, and once each in Best Food Writing, Best Technology Writing, and Best American Science Writing. Bilger was a senior editor at Discover from 1999 to 2005. Before that, he worked as a writer and a deputy editor for The Sciences, where his work helped earn two National Magazine Awards and six nominations. In 2000, he published Noodling for Flatheads: Moonshine, Monster Catfish, and Other Southern Comforts, which was a finalist for the PEN/Martha Albrand Award. Bilger is a Branford Fellow at Yale University.'

Barry-Blitt

Barry-Blitt has written about 60+ articles

<https://www.newyorker.com/contributors/barry-blitt>

b'Barry Blitt is a cartoonist and an illustrator. Since 1992, he has contributed illustrations and more than a hundred covers to The New Yorker, including Deluged, which was voted Cover of the Year by the American Society of Magazine Editors in 2006, and The Politics of Fear, a finalist for the same award in 2009. His work has also appeared in Vanity Fair, Time, Rolling Stone, and The Atlantic, and he illustrated Frank Rich's weekly column in the New York Times. He has been honored with exhibitions and awards from the Society of Illustrators, Print, and American Illustration, and is a member of the Art Directors Club Hall of Fame. His work for children includes George Washington's Birthday and Once Upon a Time, the End (Asleep in 60 Seconds). His most recent book is Blitt, a provocative compendium of his work.'

Jonathan-Blitzer

Jonathan-Blitzer has written about 150+ articles

<https://www.newyorker.com/contributors/jonathan-blitzer>

b'Jonathan Blitzer is a staff writer at The New Yorker. He won a 2017 National Award for Education Reporting for American Studies, a story about an underground school for undocumented immigrants. He has twice been a finalist for a Livingston Award, and he received the 2018 Immigration Journalism Prize from the French-American Foundation. His writing and reporting have also appeared in the New York Times, The Atlantic, The Atavist, Oxford American, and The Nation.'

George-Booth

George-Booth has written about 20+ articles

<https://www.newyorker.com/contributors/george-booth>

Andy-Borowitz

Andy-Borowitz has written about 1050+ articles

<https://www.newyorker.com/contributors/andy-borowitz>

b'Andy Borowitz is a New YorkTimesbest-selling author and a comedian who has written forThe New Yorkersince 1998. In 2001, he created the Borowitz Report, a satirical news column that has millions of readers around the world, for which he won the first-ever National Press Club award for humor. The Borowitz Report was acquired byThe New Yorkerin 2012. He has published two recent best-selling books: The 50 Funniest American Writers, which became the first title in the history of the Library of America to make theTimesbest-seller list; and a memoir, An Unexpected Twist, a No. 1 best-seller, which Amazon named the Best Kindle Single of 2012. His Twitter feed, @BorowitzReport,has more than half a million followersand was voted the best Twitter feed of 2011 in a poll byTime. As a comedian, he has performed sold-out shows around the world and has made countless television and radio appearances, on National Public Radio, VH1, and Comedy Central, among other places. He has been called a Swiftian satirist (theWall Street Journal), Americas satire king (the Daily Beast), the funniest human on Twitter (theTimes), and one of the funniest people in America (CBS News Sunday Morning).Reading List:Andy Borowitz recommends Calvin Trillins Corrections, about newspaper corrections.'

Richard-Brody

Richard-Brody has written about 1150+ articles

<https://www.newyorker.com/contributors/richard-brody>

b'Richard Brody began writing forThe New Yorker in 1999 and has contributed articles about the directors Franois Truffaut, Jean-Luc Godard, and Wes Anderson. Since 2005, he has been the movie-listings editor at the magazine; he writes film reviews and a blog about movies. He is the author of the book Everything Is Cinema: The Working Life of Jean-Luc Godard and is at work on a book on French New Wave Cinema.'

John-Cassidy

John-Cassidy has written about 1750+ articles

<https://www.newyorker.com/contributors/john-cassidy>

b'John Cassidy has been a staff writer at The New Yorker since 1995. In 2012, he began writing a daily column about politics and economics on newyorker.com. He has covered two Presidential elections, and has written extensively about the Trump Administration. He is also a regular contributor to The New Yorkers political podcast, Politics and More. He has written many articles for the magazine, on topics ranging from Alan Greenspan and Ben Bernanke to the intelligence failures before the Iraqi War and the economics of John Maynard Keynes. He is the author of two books: How Markets Fail: The Logic of Economic Calamities and Dot.Con: How America Lost Its Mind and Money in the Internet Era. Before joining The New Yorker, he worked for The Sunday Times, of London, and the Post. He graduated from Oxford University in 1984 and from the Columbia School of Journalism in 1986. He grew up in Leeds, West Yorkshire.'

Roz-Chast

Roz-Chast has written about 90+ articles

<https://www.newyorker.com/contributors/roz-chast>

b"Roz Chast was born in Brooklyn, New York. She attended the Rhode Island School of Design, graduating with a B.F.A. in painting in 1977. Her cartoons and covers have appeared continuously in The New Yorker since 1978. She has published several cartoon collections and has written and illustrated several childrens books. Her graphic memoir chronicling her parents final years, Can't We Talk About Something More Pleasant?, won the National Book Critics Circle Award and the inaugural Kirkus Prize, and was short-listed for a National Book Award in 2014. Her most recent book, Going into Town, an illustrated guide to New York City, won the New York City Book Award in 2017. The editor of The New Yorker, David Remnick, has called her the magazines only certifiable genius."

Isaac-Chotiner

Isaac-Chotiner has written about 30+ articles

<https://www.newyorker.com/contributors/isaac-chotiner>

b'Isaac Chotiner is a staff writer at The New Yorker, where he is the principal contributor to The New Yorker Interview, a series of in-depth conversations with major public figures in politics, media, books, business, technology, and more. Before joining The New Yorker, Chotiner was a staff writer at Slate and the host of the podcast I Have to Ask. He has written for The New Yorker, the Times, The Atlantic, the Times Literary Supplement, the Washington Post, and the Wall Street Journal. After graduating from the University of California, Davis, Chotiner worked at The Washington Monthly before joining The New Republic, in 2006, as a reporter-researcher. He went on to run the magazines online books section and later became a senior editor.'

Jelani-Cobb

Jelani-Cobb has written about 200+ articles

<https://www.newyorker.com/contributors/jelani-cobb>

b'Jelani Cobb has been contributing to The New Yorker since 2012, and became a staff writer in 2015. He writes frequently about race, politics, history, and culture. His most recent book is The Substance of Hope: Barack Obama and the Paradox of Progress. He won the 2015 Sidney Hillman Prize for Opinion and Analysis Journalism, for his columns on race, the police, and injustice. He teaches at Columbia Universitys Graduate School of Journalism.'

Steve-Coll

Steve-Coll has written about 390+ articles

<https://www.newyorker.com/contributors/steve-coll>

b'Steve Coll, a staff writer, is the dean of the Graduate School of Journalism at Columbia University, and reports on issues of intelligence and national security in the United States and abroad. For the magazine, he has written about the education of Osama bin Laden, secret negotiations between India and Pakistan over Kashmir, and the hunt for the fugitive Taliban leader Mullah Mohammad Omar. He was the managing editor of the Washington Post from 1998 to 2005, having earlier been a feature writer, a foreign correspondent, and an editor there; in 1990, he shared a Pulitzer Prize with David Vise for a series of articles about the Securities and Exchange Commission. His book The Bin Ladens: An Arabian Family in the American Century won the PEN/John Kenneth Galbraith Award for Nonfiction; his other books include Ghost Wars: The Secret History of the CIA, Afghanistan, and Bin Laden, from the Soviet Invasion to September 10, 2001, for which he received an Overseas Press Club Award and a Pulitzer Prize; Private Empire: ExxonMobil and American Power; On the Grand Trunk Road: A Journey Into South Asia; Eagle on the Street, which was based on his reporting on the S.E.C.; The Taking of Getty Oil; and The Deal of the Century: The Breakup of AT&T.; From 2007 to 2013, he was the president of the New America Foundation.'

Lauren-Collins

Lauren-Collins has written about 380+ articles

<https://www.newyorker.com/contributors/lauren-collins>

b'Lauren Collins began working at The New Yorker in 2003 and became a staff writer in 2008. Her subjects have included Michelle Obama, Donatella Versace, the graffiti artist Banksy, and the chef April Bloomfield. Since 2010, she has been based in Europe, covering stories from London, Paris, Copenhagen, and beyond. Her story on the Daily Mail was recently short-listed for the Feature Story of the Year by the Foreign Press Association in London. She is the author of When in French: Love in a Second Language.'

Ian-Crouch

Ian-Crouch has written about 700+ articles

<https://www.newyorker.com/contributors/ian-crouch>

b'Ian Crouch is a contributing writer and producer for newyorker.com. He lives in Maine.'

Vinson-Cunningham

Vinson-Cunningham has written about 90+ articles

<https://www.newyorker.com/contributors/vinson-cunningham>

b'Vinson Cunningham joined The New Yorker as a staff writer in 2016. His writing on books, art, and culture has appeared in the Times Magazine, the Times Book Review, Vulture, The Awl, The Fader, and McSweeney's, where he wrote a column called Field Notes from Gentrified Places. He previously served as a staff assistant at the Obama White House, and is based in New York City.'

Adam-Davidson

Adam-Davidson has written about 90+ articles

<https://www.newyorker.com/contributors/adam-davidson>

b'Adam Davidson is a staff writer at The New Yorker, covering business, technology, and economics. Previously, he was the On Money columnist and a contributing writer for the Times Magazine. He also co-founded and co-hosted NPR's Planet Money, after serving as the international business and economics correspondent. He has been a frequent contributor to This American Life, including co-reporting the episode The Giant Pool of Money, which received a Peabody Award, a DuPont-Columbia Award, and a Polk Award, and was named one of the top works of journalism of the decade by New York University's Arthur L. Carter Journalism Institute. His work has appeared in The Atlantic, Harpers, GQ, Rolling Stone, and other publications. He has also served as a technical consultant to Adam McKay, the co-writer and director of the Academy Award-winning film The Big Short.'

David-Denby

David-Denby has written about 610+ articles

<https://www.newyorker.com/contributors/david-denby>

b'David Denby has been a staff writer and film critic at The New Yorker since 1998. His first article for the magazine, Does Homer Have Legs?, published in 1993, grew into a book, Great Books: My Adventures with Homer, Rousseau, Woolf, and Other Indestructible Writers of the Western World, about reading the literary canon at Columbia University. His other subjects for the magazine have included the Scottish Enlightenment, the writers Susan Sontag and James Agee, and the movie directors Pedro Almodóvar, Clint Eastwood, and the Coen brothers. In 1991, he received a National Magazine Award for three of his articles, on high-end audio. Before joining The New Yorker, he was the film critic at New York for twenty years; his writing has also appeared in The Atlantic Monthly, The New York Review of Books, and The New Republic. He is the editor of Awake in the Dark: An Anthology of Film Criticism, 1915 to the Present, and the author, additionally, of American Sucker, Snark, and a collection of his film criticism from the magazine, Do the Movies Have a Future? He is currently working on a book about high-school reading, a kind of prequel to Great Books. Reading List: David Denby recommends Adam Gopnik's What Did Jesus Do?, about the Gospels.'

Adam-Entous

Adam-Entous has written about 20+ articles

<https://www.newyorker.com/contributors/adam-entous>

b'Adam Entous joined The New Yorker as a staff writer in 2018, covering intelligence, national security, and foreign affairs. While working at the Washington Post, Adam shared a Pulitzer Prize and a special Polk Award for stories that led to the firing of President Trump's first national-security adviser and to the appointment of a special prosecutor to investigate Russia's role in the 2016 Presidential election. In 2017, Adam was a finalist for a Pulitzer Prize in feature writing for a story about an American diplomat wrongly accused of spying. Previously, Adam worked at the Wall Street Journal, where he covered national security. His articles at the Journal received back-to-back National Press Club awards for diplomatic reporting. Before joining the Journal, Adam served as a senior correspondent for Reuters based in Jerusalem, and covered the White House and Congress. He lives in Washington, D.C.'

Jiayang-Fan

Jiayang-Fan has written about 160+ articles

<https://www.newyorker.com/contributors/jiayang-fan>

b'Jiayang Fan became a staff writer at The New Yorker in 2016. Her reporting on China, American politics, and culture has appeared in the magazine and on newyorker.com since 2010.'

Ronan-Farrow

Ronan-Farrow has written about 30+ articles

<https://www.newyorker.com/contributors/ronan-farrow>

b'Ronan Farrow is a contributing writer to The New Yorker and a television anchor and investigative reporter whose work also appears on HBO. A series of stories he wrote exposing the sexual predation of the movie producer Harvey Weinstein won the Pulitzer Prize for Public Service in 2018. He is the author of War on Peace: The End of Diplomacy and the Decline of American Influence.'

Malika-Favre

Malika-Favre has written about 30+ articles

<https://www.newyorker.com/contributors/malika-favre>

Dexter-Filkins

Dexter-Filkins has written about 120+ articles

<https://www.newyorker.com/contributors/dexter-filkins>

b'Dexter Filkins joined The New Yorker as a staff writer in 2011. He has written about the murder of a journalist in Pakistan, the uprisings in Yemen, the war in Afghanistan, the crises in Syria and Lebanon, the Prime Minister of Turkey, and a troubled Iraq war veteran who tracked down the surviving members of a family his unit had opened fire on. Filkins worked at the Miami Herald and the Los Angeles Times, where he was the papers New Delhi bureau chief, before joining the New York Times, in 2000, reporting from New York, South Asia, and Iraq, where he was based from 2003 to 2006. In 2009, he won a Pulitzer Prize as part of a team of Times journalists covering Pakistan and Afghanistan. In 2006-07, he was a Nieman Fellow at Harvard University and, from 2007 to 2008, a fellow at the Carr Center for Human Rights Policy at Harvard's Kennedy School of Government. He has received numerous prizes, including two George Polk Awards and three Overseas Press Club Awards. His book, The Forever War, won the 2008 National Book Critics Circle Award for nonfiction, and was named a best book of the year by the Times, the Washington Post, Time, and the Boston Globe.'

Liana-Finck

Liana-Finck has written about 70+ articles

<https://www.newyorker.com/contributors/liana-finck>

William-Finnegan

William-Finnegan has written about 180+ articles

<https://www.newyorker.com/contributors/william-finnegan>

b'William Finnegan has been a contributor to The New Yorker since 1984 and a staff writer since 1987. Reporting from Africa, Central America, South America, Europe, the Balkans, and Australia, as well as from the United States, he has twice received the John Bartlow Martin Award for Public Interest Magazine Journalism and twice been a National Magazine Award finalist. His article Deep East Texas won the 1994 Edward M. Brecher Award for Achievement in the Field of Media; his article The Unwanted the Sidney Hillman Prize for Magazine Reporting. His report from Sudan, The Invisible War, won a Citation for Excellence from the Overseas

Press Club, and he received the James Aronson Award for Social Justice Journalism for *Leasing the Rain*. His article *The Countertraffickers* won the Overseas Press Clubs Madeline Dane Ross Award for International Reporting, and his report from Mexico, *Silver or Lead*, won the Overseas Press Clubs Robert Spiers Benjamin Award. Finnegan is the author of five books: *Crossing the Line*, which was selected by the New York Times Book Reviews as one of the ten best nonfiction books of the year; *Dateline Soweto*; *A Complicated War*; *Cold New World: Growing Up in a Harder Country*, which was a finalist for the Helen Bernstein Book Award for Excellence in Journalism; and *Barbarian Days*, which won the Pulitzer Prize for biography in 2016.'

Emily-Flake

Emily-Flake has written about 120+ articles

<https://www.newyorker.com/contributors/emily-flake>

b'Emily Flake began cartooning for The New Yorker in 2008, and has had more than a hundred cartoons published in the magazine since. Her cartoons and illustrations have also appeared in *Mad*, the *New York Times*, the *New Statesman*, the *Wall Street Journal*, the *Globe and Mail*, and in many other publications. Her book *These Things Aint Gonna Smoke Themselves* (Bloomsbury USA) was published in 2007, and she is currently working on *Mama Tried*, a book of essays and cartoons about parenting.'

Jonathan-Franzen

Jonathan-Franzen has written about 20+ articles

<https://www.newyorker.com/contributors/jonathan-franzen>

b'Jonathan Franzen is a frequent contributor of essays, stories, and reported pieces to The New Yorker. He is the author of five novels, *Purity*, *Freedom*, *The Corrections*, *Strong Motion*, and *The Twenty-Seventh City*; two collections of essays, *Farther Away* and *How to Be Alone*; a memoir, *The Discomfort Zone*; and an essay in footnotes to a translation, *The Kraus Project*.'

Ian-Frazier

Ian-Frazier has written about 360+ articles

<https://www.newyorker.com/contributors/ian-frazier>

b'Ian Frazier is a staff writer at The New Yorker. He has been contributing to the magazine since 1974, when he published his first piece in *The Talk of the Town*. A year later, the magazine ran his short story *The Bloomsbury Group Live at the Apollo*. Since then, he has published numerous short stories and nonfiction, *Shouts & Murmurs*, and *Talk of the Town* pieces in the magazine. He is the author of eleven books, including *Great Plains*, which began as a three-part *Reporter at Large* series for the magazine, and *Family*, which tells the history of his family in America, from the early Colonial days to the present, reconstructing two hundred years of middle-class life. His other books include *Dating Your Mom*, *Nobody Better*, *Better Than Nobody*, *Coyote v. Acme*, *On the Rez*, *The Fish's Eye: Essays about Angling and the Outdoors*, *Gone to New York: Adventures in the City*, *Lamentations of the Father*, a collection of humor essays, *The Cursing Mommy's Book of Days*, and, most recently, *Hogs Wild: Selected Reporting Pieces*. He is at work on a book about the Bronx.'

Tad-Friend

Tad-Friend has written about 250+ articles

<https://www.newyorker.com/contributors/tad-friend>

b'Tad Friend has been a staff writer at The New Yorker since 1998. He writes the magazine's *Letter from California*, and has examined Los Angeles' fixation on police pursuits, the cemetery entrepreneur Tyler Cassity, the electric-car magnate Elon Musk, life on death row at San Quentin, and Ben Stiller, among many other subjects. His piece on suicides at the Golden Gate Bridge, *Jumpers*, inspired the documentary film *The Bridge and the Sleater-Kinney song Jumpers*. His work has been chosen for *The Best American Travel Writing*, *The Best American Sports Writing*, *The Best American Crime Reporting*, and *The Best Technology Writing*. He is the author of a memoir, *Cheerful Money: Me, My Family, and the Last Days of Wasp Splendor*, and *Lost in Mongolia: Travels in Hollywood and Other Foreign Lands*, a collection of his articles. Previously, Friend was a contributing editor at *Esquire*.'

Naomi-Fry

Naomi-Fry has written about 60+ articles

<https://www.newyorker.com/contributors/naomi-fry>

b'Naomi Fry became a staff writer at The New Yorker in 2018. Her writing on popular culture, books, and art has appeared in the Times Book Review, the Times Magazine, Artforum, and n+1, among other publications. She attended Tel Aviv University, holds a masters degree in English from Johns Hopkins University, and has taught at New York University and the Rhode Island School of Design. She grew up in Israel, and now lives in Brooklyn.'

Doreen-St.-Félix

Doreen-St.-Félix has written about 110+ articles

<https://www.newyorker.com/contributors/doreen-st-felix>

b'Doreen St. Flix is a staff writer at The New Yorker. Previously, she was a culture writer at MTV News. Her writing has appeared in the Times Magazine, New York, Vogue, The Fader, and Pitchfork. In 2016, St. Flix was named one of Forbes 30 under 30 in Media. In 2017, she was a finalist for a National Magazine Award in Columns and Commentary.'

Atul-Gawande

Atul-Gawande has written about 60+ articles

<https://www.newyorker.com/contributors/atul-gawande>

b'Atul Gawande has been a staff writer at The New Yorker since 1998. He is the author of four best-selling books: Complications, a finalist for the National Book Award; Better, selected by Amazon.com as one of the ten best books of 2007; The Checklist Manifesto; and Being Mortal: Medicine and What Matters in the End. He has won the Lewis Thomas Prize for Writing about Science, a MacArthur Fellowship, two National Magazine Awards, and AcademyHealth's Impact Award for highest research impact on health care. In 2018, he was named the C.E.O. of an independent health-care venture formed by Amazon, Berkshire Hathaway, and JPMorgan Chase to deliver solutions for better outcomes, satisfaction, and costs of care. He continues in his work as a general and endocrine surgeon at Brigham and Womens Hospital, in Boston. He is also a part-time professor at the Harvard T.H. Chan School of Public Health and Harvard Medical School. He is the chair of Ariadne Labs, a joint center for health-systems innovation, and of Lifebox, a nonprofit organization making surgery safer globally.'

Jeannie-Suk-Gersen

Jeannie-Suk-Gersen has written about 50+ articles

<https://www.newyorker.com/contributors/jeannie-suk-gersen>

b'Jeannie Suk Gersen is a contributing writer to The New Yorker and a professor at Harvard Law School.'

Masha-Gessen

Masha-Gessen has written about 170+ articles

<https://www.newyorker.com/contributors/masha-gessen>

b'Masha Gessen began contributing to The New Yorker in 2014 and became a staff writer in 2017. Gessen is the author of ten books, including The Future Is History: How Totalitarianism Reclaimed Russia, which won the National Book Award in 2017, and The Man Without a Face: The Unlikely Rise of Vladimir Putin. Gessen has written about Russia, autocracy, L.G.B.T. rights, Vladimir Putin, and Donald Trump, among others, for The New York Review of Books and the New York Times. On a parallel track, Gessen has been a science journalist, writing about AIDS, medical genetics, and mathematics; famously, Gessen was dismissed as editor of the Russian popular-science magazine Vokrug Sveta for refusing to send a reporter to observe Putin hang-gliding with the Siberian cranes. Gessen is a visiting professor at Amherst College and the recipient of a Guggenheim Fellowship, an Andrew Carnegie Fellowship, a Nieman Fellowship, the Hitchens Prize, and the Overseas Press Club Award for Best Commentary. She is currently a New America National Fellow. After more than twenty years as a journalist and editor in Moscow, Gessen has been living in New York since 2013.'

Susan-B.-Glasser

Susan-B.-Glasser has written about 60+ articles

<https://www.newyorker.com/contributors/susan-b-glasser>

b'Susan B. Glasser is a staff writer at The New Yorker, where she writes a weekly column on life in Trump's Washington. Glasser has served as the top editor of several Washington publications; most recently, she founded the award-winning Politico Magazine and went on to become the editor of Politico throughout the 2016 election cycle. She previously served as the editor-in-chief of Foreign

Policy, which won three National Magazine Awards, among other honors, during her tenure. Before that, she worked for a decade at the Washington Post, where she was the editor of Outlook and national news. She also oversaw coverage of the impeachment of Bill Clinton, served as a reporter covering the intersection of money and politics, spent four years as the Posts Moscow co-bureau chief, and covered the wars in Iraq and Afghanistan. She is the author of Kremlin Rising: Vladimir Putin's Russia and the End of Revolution, which she co-wrote with her husband, Peter Baker. She edited Roll Call, a Capitol Hill newspaper, early in her career."

Hannah-Goldfield

Hannah-Goldfield has written about 150+ articles

<https://www.newyorker.com/contributors/hannah-goldfield>

b'Hannah Goldfield is the food critic for The New Yorker, where she writes the weekly Tables for Two restaurant column in the Goings On About Town section of the magazine, as well as food-related essays and reported stories for newyorker.com. Previously, she was a fact checker at The New Yorker, and an editor at T: The New York Times Style Magazine. Her writing has appeared in New York magazine and the Times, among other publications.'

Jennifer-Gonnerman

Jennifer-Gonnerman has written about 30+ articles

<https://www.newyorker.com/contributors/jennifer-gonnerman>

b'Jennifer Gonnerman is a staff writer for The New Yorker. Since the late nineteen-nineties, she has been documenting the stories of New Yorkers living on the margins. Her journalism has received numerous prizes, including a Livingston Award for Young Journalists. In 2016, the Newswomens Club of New York named her Journalist of the Year. Before joining The New Yorker, she worked for New York and The Village Voice. Her first piece for The New Yorker, "Before the Law," about a teen-ager who spent three years in jail without a trial, was a finalist for the 2015 Pulitzer Prize in feature writing. Her first book, Life on the Outside: The Prison Odyssey of Elaine Bartlett, was a finalist for the National Book Award.'

Dana-Goodyear

Dana-Goodyear has written about 330+ articles

<https://www.newyorker.com/contributors/dana-goodyear>

b'Dana Goodyear, a staff writer, was on the editorial staff of The New Yorker from 1999 to 2007, when she began writing full time for the magazine. She has written about the archeology of the Donner Party, the director James Cameron, a therapist who treats writers block in Hollywood, and eating bugs. She is the author of two collections of poems, Honey and Junk and The Oracle of Hollywood Boulevard. Anything That Moves, her book about foodie culture, was published in the fall of 2013. In 2015, Goodyear was recognized for her piece lite Meat with a James Beard Foundation Journalism Award.'

Adam-Gopnik

Adam-Gopnik has written about 770+ articles

<https://www.newyorker.com/contributors/adam-gopnik>

b"Adam Gopnik, a staff writer, has been contributing to The New Yorker since 1986. During his tenure at the magazine, he has written fiction, humor, book reviews, profiles, and reported pieces from abroad. He was the magazine's art critic from 1987 to 1995, and the Paris correspondent from 1995 to 2000. From 2000 to 2005, he wrote a journal about New York life. His books, ranging from essay collections about Paris and food to childrens novels, include Paris to the Moon, The King in the Window, Through the Childrens Gate: A Home in New York, Angels and Ages: A Short Book About Darwin, Lincoln, and Modern Life, The Table Comes First: Family, France, and the Meaning of Food, Winter: Five Windows on the Season, and, most recently, At the Strangers Gate: Arrivals in New York. Gopnik has three National Magazine awards, for essays and for criticism, and also the George Polk Award for Magazine Reporting. In March of 2013, Gopnik was awarded the medal of Chevalier of the Order of Arts and Letters. He lectures widely, and, in 2011, delivered the Canadian Broadcasting Corporations Massey Lectures. His first musical, The Most Beautiful Room In New York, opened in 2017, at the Long Wharf Theatre, in New Haven."

Philip-Gourevitch

Philip-Gourevitch has written about 150+ articles

<https://www.newyorker.com/contributors/philip-gourevitch>

b'Philip Gourevitch has been a regular contributor to The New Yorker since 1995 and a staff writer since 1997. He has travelled extensively for the magazine, reporting from Africa, Asia, Europe, and across the United States. He has written about the aftermath of genocide in Rwanda and Cambodia, about the dictatorships of Mobutu Sese Seko, in Congo, and Robert Mugabe, in Zimbabwe, about the Tamil Tigers, in Sri Lanka, about Jean-Marie Le Pen's National Front, in France, and about the American soldiers who served at Abu Ghraib prison, in Iraq. Closer to home, he has written about solving a cold-case double homicide in Manhattan, about arranged marriages in Queens, about a debt collector in Tulsa, and about the late musician James Brown, in Augusta, Georgia. He also wrote extensively about the early years of the war in Iraq, and in 2004 he served as the magazine's Washington correspondent, covering the Presidential election campaigns. His articles for The New Yorker have on three occasions been finalists for the National Magazine Award, and have twice received citations for excellence from the Overseas Press Club. From 2005 to 2010, Gourevitch served as editor of The Paris Review. He is the author of three books: Standard Operating Procedure (2008), A Cold Case (2001), and We Wish To Inform You That Tomorrow We Will Be Killed With Our Families: Stories from Rwanda (1998), which won the National Book Critics Circle Award, the Los Angeles Times Book Award, the George K. Polk Book Award, the PEN/Martha Albrand Award for First Nonfiction, the New York Public Library Helen Bernstein Award, and, in England, the Guardian First Book Award. His books have been translated into more than a dozen languages. In addition to The New Yorker, Gourevitch has written for Granta, Harpers, and The New York Review of Books, and served first as New York bureau chief, then as cultural editor of The Forward. His short stories have also appeared in a number of journals. He lives in Brooklyn. Reading List: Philip Gourevitch recommends Dexter Filkins's Atonement, about the Iraq veteran Lu Lobello.'

David-Grann

David-Grann has written about 30+ articles

<https://www.newyorker.com/contributors/david-grann>

b'David Grann has been a staff writer at The New Yorker since 2003. He is the author of, most recently, The White Darkness, and of Killers of the Flower Moon: The Osage Murders and the Birth of the F.B.I., which won an Edgar Award, was a finalist for the National Book Award, and was named one of the best books of 2017 by the Wall Street Journal, Time, Entertainment Weekly, and other publications. He is also the author of The Lost City of Z: A Tale of Deadly Obsession in the Amazon, which was adapted into a major motion picture. Grann's other book, The Devil and Sherlock Holmes, contains many of his New Yorker stories, which focus on everything from the mysterious death of the world's greatest Sherlock Holmes expert to a Polish writer who allegedly left clues to a real murder in his postmodern novel. Trial by Fire, another magazine piece in the collection, exposed how junk science led to the execution of a likely innocent man in Texas. The story received a George Polk Award and the Silver Gavel Award, and it was cited by U.S. Supreme Court Justice Stephen Breyer in his opinion about the constitutionality of the death penalty. Grann has twice received the Sigma Delta Chi Award for excellence in journalism. Grann has previously written for the Times Magazine, The Atlantic, the Washington Post, and the Wall Street Journal. Before joining The New Yorker, he was a senior editor at The New Republic and, from 1995 to 1996, the executive editor of the newspaper The Hill. He holds masters degrees in international relations (from the Fletcher School of Law and Diplomacy) and creative writing (from Boston University). After graduating from Connecticut College, in 1989, he received a Thomas J. Watson Fellowship and did research in Mexico, where he began his career in journalism. He currently lives in New York with his wife and two children.'

Eliza-Griswold

Eliza-Griswold has written about 40+ articles

<https://www.newyorker.com/contributors/eliza-griswold>

b'Eliza Griswold, a contributing writer covering religion, politics, and the environment, has been writing for The New Yorker since 2003. She has written and translated four books of nonfiction and poetry and is the author, most recently, of Amity and Prosperity: One Family and the Fracturing of America, a 2018 Times Notable Book and a Times Critics Pick. Griswold has held fellowships at Harvard Divinity School, Harvard University, the Guggenheim Foundation, and the New America Foundation, among others, and has been awarded various prizes, including the J. Anthony Lukas Prize, a PEN Translation Prize, and the Rome Prize for her poetry. Her second book of poems, If Men, Then, will be published by Farrar, Straus & Giroux, in 2020. She is currently a Distinguished Writer in Residence at New York University.'

Jerome-Groopman

Jerome-Groopman has written about 70+ articles

<https://www.newyorker.com/contributors/jerome-groopman>

b'Jerome Groopman, a staff writer at The New Yorker since 1998, writes primarily about medicine and biology. He holds the Dina and Raphael Recanati Chair of Medicine at the Harvard Medical School and is the chief of experimental medicine at the Beth Israel Deaconess Medical Center. His research has focussed on the basic mechanisms of cancer and AIDS. He has been a major participant in the development of many AIDS-related therapies, including protease inhibitors, and he is active in regional and national education activities in AIDS and cancer medicine, as well as in the training and education of young scientists in these fields. Recently, he has extended the research infrastructure in genetics and cell biology to studies in lymphoma, myelodysplasia, and leukemia. He is a member of the American Academy of Arts and Sciences and the Institute of Medicine of the National Academies. He has served on many scientific editorial boards and has published more than a hundred and eighty research articles; his editorials on policy issues have appeared in the Times, The New York Review of Books, and the Wall Street Journal. Among his books are How Doctors Think and, most recently, Your Medical Mind: How to Decide What Is Right for You, written with Dr. Pamela Hartzband.'

Sue-Halpern

Sue-Halpern has written about 20+ articles

<https://www.newyorker.com/contributors/sue-halpern>

b'Sue Halpern, a contributing writer covering politics and technology, has been writing for The New Yorker since 2005. She is the author of seven books, including the best-selling *A Dog Walks into a Nursing Home* and *Four Wings and a Prayer*, which was made into an Emmy-nominated film. She was a columnist for *Mother Jones*, *Ms.*, and *Smithsonian Magazine*, and has written on science, technology, and politics for the *Times Magazine*, *Rolling Stone*, and *The New Republic*, as well as for *The New York Review of Books*, where she is a regular contributor. Halpern founded and edited NYRBLit, the electronic-publishing imprint of New York Review Books. Halpern is a scholar-in-residence at Middlebury College, where she directs the program in narrative journalism. She has been the recipient of Guggenheim and Echoing Green Fellowships, and earned a doctorate in political theory from Oxford University, where she was a Rhodes Scholar.'

Nathan-Heller

Nathan-Heller has written about 100+ articles

<https://www.newyorker.com/contributors/nathan-heller>

b'Nathan Heller began contributing to The New Yorker in 2011, and joined the magazine as a staff writer in 2013. He has written on a range of subjects, including online education and the TED Conference. He is also a film and television critic, and a contributing editor, at *Vogue*. Previously, he was a columnist for *Slate*, where he was a finalist for a National Magazine Award for essays and criticism.'

Peter-Hessler

Peter-Hessler has written about 70+ articles

<https://www.newyorker.com/contributors/peter-hessler>

b'Peter Hessler joined The New Yorker as a staff writer in 2000. From 2000 until 2007, he was the magazine's correspondent in China. His Letter from China articles included features on the basketball player Yao Ming, a Shenzhen factory worker, and a rural family in the grip of a medical crisis. His first book, *River Town: Two Years on the Yangtze*, won the Kiriama Prize and was short-listed for the Thomas Cook Travel Book Award. His second book, *Oracle Bones*, was a finalist for the National Book Award. He won an American Society of Magazine Editors award for his piece *Chinas Instant Cities*, about the entrepreneurial frenzy behind Chinas dramatic economic growth, published in *National Geographic*. He completed his trilogy of China books with *Country Driving: A Chinese Road Trip*. In 2011, Hessler was named a MacArthur Fellow. After leaving China, Hessler moved to southwestern Colorado, where his stories included a feature about the local uranium industry and a profile of a small-town druggist. His collection of essays, *Strange Stones: Dispatches from East and West*, was published by Harper in 2013. In the fall of 2011, Hessler moved to Cairo, Egypt, where he has covered the ongoing revolution.'

Hua-Hsu

Hua-Hsu has written about 110+ articles

<https://www.newyorker.com/contributors/hua-hsu>

b'Hua Hsu began contributing to The New Yorker in 2014, and became a staff writer in 2017. He is the author of *A Floating Chinaman: Fantasy and Failure Across the Pacific*. He has previously written for *Artforum*, *The Atlantic*, *Grantland*, *Slate*, and *The Wire*. His work has been anthologized in *Best Music Writing* and *Best African American Essays*, and his 2012 essay on suburban Chinatowns was a finalist for a James Beard Award for food writing. He also served on the editorial board of *A New Literary History of America* (2009) and was formerly a fellow at the New America Foundation. Hsu is currently an associate professor of English at Vassar College and serves on the executive board of the Asian American Writers Workshop.'

Patrick-Radden-Keefe

Patrick-Radden-Keefe has written about 60+ articles

<https://www.newyorker.com/contributors/patrick-radden-keefe>

b'Patrick Radden Keefe, a staff writer, has been contributing to The New Yorker since 2006. He has written about the chef turned world traveller Anthony Bourdain, the capture of the Mexican drug baron Joaquin (El Chapo) Guzmán Loera, and the role that the Sackler family and their company Purdue Pharma played in sparking the opioid crisis. His story *A Loaded Gun*, about the troubled

history of the mass shooter Amy Bishop, received the National Magazine Award for Feature Writing in 2014; he was also a finalist for the National Magazine Award for Reporting in 2015 and 2016. He is the author of three books: *Say Nothing: A True Story of Murder and Memory in Northern Ireland*, *The Snakehead: An Epic Tale of the Chinatown Underworld and the American Dream*, and *Chatter: Uncovering the Echelon Surveillance Network and the Secret World of Global Eavesdropping*. He is the recipient of a Guggenheim Fellowship and fellowships at the Woodrow Wilson International Center for Scholars, the New America Foundation, and the Cullman Center for Scholars and Writers at the New York Public Library.'

Raffi-Khatchadourian

Raffi-Khatchadourian has written about 60+ articles

<https://www.newyorker.com/contributors/raffi-khatchadourian>

b'Raffi Khatchadourian became a staff writer at The New Yorker in 2008. His first piece for the magazine, a profile of Adam Gadahn, an American who joined Al Qaeda, was published the year before, under the title *Azzam the American*, and was nominated for a National Magazine Award in profile writing. Since then, he has written on a range of subjects, including environmental protection, the war in Iraq, WikiLeaks, and backgammon. In 2005, he was a journalism fellow at the International Reporting Project, based at Johns Hopkins University's School of Advanced International Studies, in Washington, D.C.'

Sam-Knight

Sam-Knight has written about 40+ articles

<https://www.newyorker.com/contributors/sam-knight>

b'Sam Knight is a staff writer at The New Yorker based in London. He has profiled the British politicians Theresa May, Jeremy Corbyn, and Sadiq Khan for the magazine, and has written about dressage, art fraud, and reality television gone wrong. His story *Follow the White Ball*, a profile of the snooker player Ronnie O'Sullivan, was anthologized in the 2016 edition of *The Best American Sports Writing*. He writes a fortnightly column for newyorker.com, *Letter from the U.K.* Previously, Knight was a contributing writer for the *Guardian's* *The Long Read*, and his work has appeared in the *Financial Times*, *Grantland*, and *Harpers*.'

Elizabeth-Kolbert

Elizabeth-Kolbert has written about 290+ articles

<https://www.newyorker.com/contributors/elizabeth-kolbert>

b'Elizabeth Kolbert has been a staff writer at The New Yorker since 1999. Previously, she worked at the New York Times, where she wrote the *Metro Matters* column; from 1988 to 1991, she was the papers Albany bureau chief, and, from 1992 to 1997, she was a political and media reporter, and also a contributor to the *Times Magazine*, where she wrote on subjects ranging from the use of focus groups in elections to the New York water supply. Her New Yorker pieces have included political profiles, book reviews, Comment essays, and extensive writing on climate change. Her three-part series on global warming, *The Climate of Man*, won the 2006 National Magazine Award for Public Interest, the 2005 American Association for the Advancement of Science Journalism Award, and the 2006 National Academies Communication Award. She received a Lannan Literary Fellowship in 2006 and a Heinz Award in 2010, and won the 2010 National Magazine Award for Reviews and Criticism. She is the editor of *The Best American Science and Nature Writing 2009* and the author of *The Prophet of Love: And Other Tales of Power and Deceit*; *Field Notes from a Catastrophe*, which is now available in paperback; and *The Sixth Extinction*, for which she won the 2015 Pulitzer Prize for general nonfiction.'

Sheelah-Kolhatkar

Sheelah-Kolhatkar has written about 70+ articles

<https://www.newyorker.com/contributors/sheelah-kolhatkar>

b'Sheelah Kolhatkar joined The New Yorker as a staff writer in 2016. Previously, she was a features editor and national correspondent at Bloomberg Businessweek, where she wrote about Wall Street, hedge funds, financial crime, Silicon Valley, women's issues, and national politics. She has profiled characters as diverse as the Massachusetts senator Elizabeth Warren, pimco founder Bill Gross, hedge-fund mogul John Paulson, and President Trump. In 2010, her work was honored with a New York Press Club award. She has appeared as a commentator on business and economic issues on CNBC, PBS, CBS, NPR, and Bloomberg Television. Her features and reviews have also appeared in New York magazine, The Atlantic, the New York Times, the Times Book Review, Time, and other publications. Before becoming a journalist, she worked as an analyst at a hedge fund. She is the author of *Black Edge: Inside Information, Dirty Money, and the Quest to Bring Down the Most Wanted Man on Wall Street*.'

Carolyn-Kormann

Carolyn-Kormann has written about 80+ articles

<https://www.newyorker.com/contributors/carolyn-kormann>

b'Carolyn Kormann has been a contributor to the The New Yorker since 2012, and became a staff writer in 2018, covering energy, the environment, and climate change. Previously, she was a Web editor and a deputy head of fact checking for the magazine. Her earlier work includes essays on books, swimming, time, and John Donnes erotica, and magazine features such as Through the Looking Glass and The Tasting-Menu Initiative, which was recognized with a best-food-coverage award from the James Beard Foundation, in 2016. Kormanns writing has also appeared in Harpers, Porter, NPR Music, and VQR, and has been noted by the Best American Series, in its Science and Nature Writing and Travel Writing collections. She has received an Abe Fellowship from the Social Science Research Council, a Middlebury Fellowship in Environmental Journalism, and a fellowship from New York Universitys Center for Latin American and Caribbean Studies.'

Jane-Kramer

Jane-Kramer has written about 30+ articles

<https://www.newyorker.com/contributors/jane-kramer>

b'Jane Kramer has been a staff writer atThe New Yorker since 1964 and has written the Letter from Europe since 1981.Before joining the magazine, Kramer was a staff writer for theVillage Voice;her first book, Off Washington Square, is a collection of her articles from that paper. She has published two collections of essays fromThe New Yorker Allen Ginsberg in America (1969), and Honor to the Bride (1970), which was based on her experiences in Morocco in the late nineteen-sixties.Since 1970, most of Kramers work for the magazine has covered aspects of European culture, politics, and social history. Many of these articles have been collected in three books: Unsettling Europe (1980); Europeans (1988), which won the Prix Europeen de l'Essai Charles Veillon and was nominated for the National Book Critics Circle award for nonfiction; and The Politics of Memory: Looking for Germany in the New Germany (1996).A notable exception to Kramers European reporting was her 1977 Profile of the pseudonymous Texan Henry Blanton. It was later published as a book, The Last Cowboy (1977), which won the American Book Award for nonfiction. Parts of her book Lone Patriot (2002), on the right-wing American militia leader John Pitner, also first appeared in the magazine. Her article on multiculturalism and political correctness, Whose Art Is It?, won the 1993 National Magazine Award for feature writing and was published as a book in 1994.'

Eric-Lach

Eric-Lach has written about 160+ articles

<https://www.newyorker.com/contributors/eric-lach>

b'Eric Lach writes and edits The Current, The New Yorkers online news and current-events column. He previously served as the deputy news editor of newyorker.com.'

John-Lahr

John-Lahr has written about 140+ articles

<https://www.newyorker.com/contributors/john-lahr>

b'John Lahr is a staff writerand has been contributing to The New Yorker since1991. A veteran of all aspects of the theatre, Lahr has contributed behind-the-scenes portraits, reviews, and Profiles, and has expanded the magazines drama coverage beyond Broadway to include the work of international theatre and regional companies.A former theatre critic atThe Nation, the Village Voice, and BritishVogue, among other publications, Lahr has published seventeen books on theatre and two novels, The Autograph Hound and Hot to Trot. His book Dame Edna Everage and the Rise of Western Civilization won the 1992 Roger Machell Prize for best book on the performing arts. His other works include Light Fantastic: Adventures in Theatre, (1996) and Show and Tell:New YorkerProfiles (2000). In 2001, he edited The Diaries of Kenneth Tynan. His expandedNew Yorker article on Frank Sinatra was made into a book with photographs, Frank Sinatra: The Artist and the Man. Lahrs book Tennessee Williams: Mad Pilgrimage of the Flesh was a finalist for the National Book Awardand the winner of the 2014 National Book Critics Circle Award for Biography.Lahr served as literary adviser to the Tyrone Guthrie Theatre in Minneapolis in 1968, and as adviser to the Vivian Beaumont Theatre from 1969 to 1971. He was the co-producer of the 1987 film Prick Up Your Ears, based on his Joe Orton biography of the same title, and was the editor of The Orton Diaries. Lahr has also written numerous movie scripts. His short film Sticky My Fingers...Fleet My Feet, directed by John Hancock, was nominated for an Academy Award in 1971.Lahr is a two-time winner of the George Jean Nathan Award for Dramatic Criticism. In 1968, he became the prizes youngest recipient; he was honored again in 1993. Lahr has written many stage adaptations, which have been performed in England and the United States, including:Accidental Death of an Anarchist, The Manchurian Candidate, The Bluebird of Unhappiness: A Woody Allen Revue, and Diary of a Somebody, which began at the Royal National Theatre, played the West End, and later toured England. He co-created, with Elaine Strich, the Tony Award-winning Elaine Stritch at Liberty, which won the 2002 Drama Desk Award for outstanding book of a musical. Lahr was the first drama critic to win a Tony Award.Lahr is the son of the comedian Bert Lahr, whom he wrote about in his biography Notes on a Cowardly Lion.'

Anthony-Lane

Anthony-Lane has written about 960+ articles

<https://www.newyorker.com/contributors/anthony-lane>

b'Anthony Lane has been a film critic for The New Yorker since 1993. Before coming to the magazine, he worked at the Independent, in London, where he was appointed deputy literary editor in 1989 and, a year later, a film critic for the Independent on Sunday. In 2001, his reviews received the National Magazine Award for Reviews and Criticism. His writings for The New Yorker are collected in the book *Nobody's Perfect*.'

Sarah-Larson

Sarah-Larson has written about 350+ articles

<https://www.newyorker.com/contributors/sarah-larson>

b'Sarah Larson is a staff writer at The New Yorker. Her column, Podcast Dept., appears on newyorker.com.'

Jill-Lepore

Jill-Lepore has written about 170+ articles

<https://www.newyorker.com/contributors/jill-lepore>

b'Jill Lepore, a staff writer, has been contributing to The New Yorker since 2005. Her books include *The Name of War*, which won the Bancroft Prize; *New York Burning*, which was a finalist for the Pulitzer Prize in history; *The Story of America*, which was short-listed for the PEN Literary Award for the Art of the Essay; *Book of Ages*, a finalist for the National Book Award; and *The Secret History of Wonder Woman*. Her latest book, *These Truths: A History of the United States*, came out in September, 2018. Lepore received her Ph.D. in American Studies from Yale in 1995 and is the David Woods Kemper 41 Professor of American History at Harvard University. In 2012, she was named a Harvard College Professor, in recognition of distinction in undergraduate teaching.'

Ariel-Levy

Ariel-Levy has written about 70+ articles

<https://www.newyorker.com/contributors/ariel-levy>

b'Ariel Levy joined The New Yorker as a staff writer in 2008. Her subjects for the magazine have included the South African runner Caster Semenya, the artist Catherine Opie, the swimmer Diana Nyad, and Edith Windsor, the plaintiff in the Supreme Court case that brought down the Defense of Marriage Act. Levy won a 2014 National Magazine Award for essays and criticism for her essay *Thanksgiving in Mongolia*, and guest-edited *The Best American Essays 2015*. She is the author of the New York Times best-seller *The Rules Do Not Apply*, and her first book was *Female Chauvinist Pigs*. Before joining The New Yorker, she was a contributing editor at New York for twelve years.'

Larissa-MacFarquhar

Larissa-MacFarquhar has written about 100+ articles

<https://www.newyorker.com/contributors/larissa-macfarquhar>

b'Larissa MacFarquhar has been a staff writer at The New Yorker since 1998. Her Profile subjects have included John Ashbery, Barack Obama, Noam Chomsky, Hilary Mantel, Derek Parfit, David Chang, and Aaron Swartz, among many others. She is the author of *Strangers Drowning: Impossible Idealism, Drastic Choices, and the Urge to Help* (Penguin Press, 2015). Before joining the magazine, she was a senior editor at *Lingua Franca* and an advisory editor at *The Paris Review*, and wrote for *Artforum*, *The Nation*, *The New Republic*, the *New York Times Book Review*, *Slate*, and other publications. She has received two Front Page Awards from the Newswomen's Club of New York and the Academy Johnson & Johnson Excellence in Media Award. Her writing has appeared in *The Best American Political Writing* (2007 and 2009) and *The Best Food Writing* (2008). She is an Emerson Fellow at New America. Reading List: Larissa MacFarquhar recommends David Grann's *Trial by Fire*, about Cameron Todd Willingham."

Janet-Malcolm

Janet-Malcolm has written about 70+ articles

<https://www.newyorker.com/contributors/janet-malcolm>

b'Janet Malcolm has been writing for The New Yorker since 1963, when the magazine published her poem *Thoughts on Living in a Shaker House*. For nearly ten years, Malcolm wrote *About the House*, a column on interiors and design. From 1975 until 1981, she wrote a photography column. Throughout her career, Malcolm has contributed a variety of pieces, including *Profiles*, *Reporter at Large* articles, and book reviews. Malcolm's books include *Diana and Nikon* (1980), her first, a collection of essays on photography. *Psychoanalysis: The Impossible Profession* (1981) is an expanded version of her *Profile of the psychoanalyst Aaron Green*, and *In the Freud Archives* (1984) is based on her two-part article on the psychoanalyst Jeffrey Moussaieff Masson. *The Journalist and the Murderer* (1990), about a lawsuit brought by a convicted murderer against the author of a book on his crime, examines the relationship between writer and subject; it was first published in 1989 as a two-part article in the magazine. *The Purloined Clinic* (1992) is a collection of essays and criticism from The New Yorker and The New York Review of Books. *The Silent Woman*: Sylvia Plath & Ted Hughes (1994) explores the life and work of Sylvia Plath and is based on an article that originally appeared in the August 23 & 30, 1993, issue of The New Yorker. In *The Crime of Sheila McGough* (1999), Malcolm focusses on the American legal system. *Reading Chekhov* (2001) weaves together close readings of Chekhov's works with scenes from the Russian writer's life and her own travels in Russia. In the fall of 2007, Malcolm published a book titled *Two Lives: Gertrude Stein and Alice B. Toklas in War and Peace*, based on three articles she wrote about Stein and Toklas that appeared in the magazine. Her latest book is *Forty-one False Starts: Essays on Artists and Writers*. Malcolm was born in Prague and emigrated with her family to the U.S. in 1939. She lives in New York.'

Andrew-Marantz

Andrew-Marantz has written about 140+ articles

<https://www.newyorker.com/contributors/andrew-marantz>

b'Andrew Marantz, a staff writer, has contributed to The New Yorker since 2011. His first book, about social media and the mainstreaming of fringe politics, is forthcoming from Viking.'

Patricia-Marx

Patricia-Marx has written about 120+ articles

<https://www.newyorker.com/contributors/patricia-marx>

b'Patricia Marx, a staff writer, has been contributing to The New Yorker since 1989. She is a former writer for Saturday Night Live and Rugrats, and is the author of several books, including the novels *Starting from Happy* and *Him Her Him Again the End of Him* (both of which were finalists for the Thurber Prize); numerous children's books, among them *Now Everybody Really Hates Me* and *Meet My Staff*; and *Lets Be Less Stupid: An Attempt to Maintain My Mental Faculties*. Her new book, *Why Dont You Write My Eulogy Now So I Can Correct It?: A Mothers Suggestions*, illustrated by Roz Chast, will be published in April. Marx was the first woman elected to the Harvard Lampoon. She has taught screenwriting and humor writing at Princeton, New York University, and Stonybrook University, but mainly she does errands and looks things up on Wikipedia. She was the recipient of a 2015 Guggenheim Fellowship.'

D.-T.-Max

D.-T.-Max has written about 40+ articles

<https://www.newyorker.com/contributors/d-t-max>

b'D. T. Max first contributed to the magazine in 1997, and has been a staff writer since 2010. He is the author of *The Family That Couldnt Sleep: A Medical Mystery*, a cultural and scientific study of prion disease, as well as *Every Love Story Is a Ghost Story: A Life of David Foster Wallace*, which was recently reprinted in paperback. He has been the books editor of the New York Observer, a writer for the New York Times Magazine, and a pseudonymous food reviewer for Paper. He contributed the afterword to the New York Review of Books Classics reissue of William McPherson's 1984 novel, *Testing the Current*."

Jane-Mayer

Jane-Mayer has written about 240+ articles

<https://www.newyorker.com/contributors/jane-mayer>

b'Jane Mayer has been a staff writer at The New Yorker since 1995. The magazine's chief Washington correspondent, she covers politics, culture, and national security. Previously, she worked at the Wall Street Journal, where she covered the bombing of the U.S. Marine barracks in Beirut, the Gulf War, and the fall of the Berlin Wall. In 1984, she became the paper's first female White House correspondent. She is the author of the 2016 Times best-seller *Dark Money: The Hidden History of the Billionaires Behind the Rise of the Radical Right*, which the Times named as one of the ten best books of the year, and which began as a 2010 New Yorker piece about the Koch brothers' deep influence on American politics. She also wrote the 2008 Times best-seller *The Dark Side: The Inside Story of How the War on Terror Turned into a War on American Ideals*, which was based on her New Yorker articles and was named one of the top ten works of journalism of the decade by N.Y.U.'s Arthur L. Carter Journalism Institute, and one of the ten best books of the year by the Times. She is the co-author, with Jill Abramson, of *Strange Justice*, and, with Doyle McManus, of *Landslide: The Unmaking of the President 1984-1988*. In 2009, Mayer was chosen as Princeton University's Ferris Professor of Journalism. Her

numerous honors include the George Polk Prize, the John Chancellor Award, a Guggenheim Fellowship, the Goldsmith Book Prize; the Edward Weintal Prize, the Ridenhour Prize, two Helen Bernstein Book Awards for Excellence in Journalism, the J. Anthony Lukas Prize, the Sidney Hillman Prize, the Robert F. Kennedy Book Award, the James Aronson Award for social justice journalism, the Toner Prize for political reporting, the I. F. Stone Medal for Journalistic Independence, and, most recently, the Frances Perkins Prize for Courage.'

Bruce-McCall

Bruce-McCall has written about 160+ articles

<https://www.newyorker.com/contributors/bruce-mccall>

b'Bruce McCall is a satirical writer and artist who began contributing to The New Yorker in 1980. He has painted over sixty-five New Yorker covers and contributed over eighty pieces for Shouts & Murmurs. McCall previously pursued careers in commercial art, automotive journalism, and advertising. He has published several books, including Zany Afternoons, All Meat Looks Like South America, and The Last Dream-O-Rama, and also a memoir about growing up Canadian, called Thin Ice. His latest book, in collaboration with David Letterman, is This Land Was Made for You and Me (But Mostly Me).'

Ben-McGrath

Ben-McGrath has written about 380+ articles

<https://www.newyorker.com/contributors/ben-mcgrath>

b'Ben McGrath began working at The New Yorker in 1999, and has been a staff writer since 2003. He has contributed more than two hundred stories to The Talk of the Town, and his feature subjects have included Michael Bloomberg, the hip-hop radio station Hot 97, and a Native American community in the mountains of New Jersey. His first feature story, which appeared in 2002, explored the new look of the Professional Bowlers Association, and he has continued to write frequently about sports. His pieces for the magazine have been collected in The Best American Sports Writing 2012, The Best American Science Writing 2008, and The Best of Technology Writing 2007, among other anthologies.'

John-McPhee

John-McPhee has written about 160+ articles

<https://www.newyorker.com/contributors/john-mcphee>

b'John McPhee began contributing to The New Yorker in 1963. He has written more than a hundred pieces for the magazine, among them a Profile of Senator Bill Bradley during his days as a Princeton basketball star, an examination of modern-day cattle rustling, and several multipart series on a wide range of subjects, including Alaska; a voyage on a merchant ship down the west coast of South America as a Person in Addition to Crew; a stint with the Swiss Army; and the writing process. Between 1955 and 1956, he wrote for television, before joining Time, where he contributed pieces about show business until 1964. He has taught writing at Princeton University since 1975, and in 1982 was awarded Princetons Woodrow Wilson Award for service to the nation. He is the author of twenty-eight books, all of them based on his New Yorker writings. Among them are Coming Into the Country, which was nominated for a National Book Award; Encounters with the Archdruid; The Control of Nature; Looking for a Ship; The Ransom of Russian Art; and Annals of the Former World, which won the 1999 Pulitzer Prize for general nonfiction. His most recent books are Uncommon Carriers, and Silk Parachute, a collection of pieces ranging from North American lacrosse to the Cretaceous chalk of Europe.'

Rebecca-Mead

Rebecca-Mead has written about 470+ articles

<https://www.newyorker.com/contributors/rebecca-mead>

b'Rebecca Mead joined The New Yorker as a staff writer in 1997. She has profiled many subjects, among them Lena Dunham, Christine Quinn, Santiago Calatrava, Nico Muhly, Slavoj iek, and Shaquille O'Neal. She has also written more than two hundred Talk of the Town stories. She is the author of One Perfect Day: The Selling of the American Wedding and My Life in Middlemarch.'

Louis-Menand

Louis-Menand has written about 200+ articles

<https://www.newyorker.com/contributors/louis-menand>

b'Louis Menand has contributed to The New Yorker since 1991 and has been a staff writer since 2001. His book The Metaphysical Club was awarded the 2002 Pulitzer Prize for history and the Francis Parkman Prize from the Society of American Historians. He was an associate editor of The New Republic from 1986 to 1987, an editor at The New Yorker from 1992 to 1993, and a contributing editor of The New York Review of Books from 1994 to 2001. He is the Anne T. and Robert M. Bass Professor of English at Harvard University. He has also taught at the Graduate Center of the City University of New York, Queens College, Princeton, Columbia, and the University of Virginia School of Law. In 2016, he was awarded the National Humanities Medal by President Obama.'

Kadir-Nelson

Kadir-Nelson has written about 200+ articles

<https://www.newyorker.com/contributors/kadir-nelson>

Christoph-Niemann

Christoph-Niemann has written about 10+ articles

<https://www.newyorker.com/contributors/christoph-niemann>

b'Christoph Niemann's illustrations have appeared in The New Yorker since 1998. He has contributed twenty-six covers to the magazine, and is the creator of the retired New York Times visual column Abstract Sunday. He has drawn live from the Venice Art Biennale, the Olympic Games in London, and the 2012 Republican Convention, and he has drawn the New York City Marathon while actually running it. He is the author of numerous books, including Sunday Sketching, and Words, and co-creator of two apps, Petting Zoo and Chomp. In 2010, he was inducted into the Art Directors Club Hall of Fame. He was recently profiled in the first season of Abstract: The Art of Design. Watch: Christoph Niemann at Creative Mornings/New York.'

Emily-Nussbaum

Emily-Nussbaum has written about 230+ articles

<https://www.newyorker.com/contributors/emily-nussbaum>

b'Emily Nussbaum is the television critic for The New Yorker and, in 2016, won the Pulitzer Prize for criticism. She has written about The Good Wife, Girls, Mad Men, and Scandal, among other shows. Previously, she worked at New York for seven years, editing the Culture Pages (and creating the Approval Matrix) and writing both features and criticism.'

Osita-Nwanevu

Osita-Nwanevu has written about 40+ articles

<https://www.newyorker.com/contributors/osita-nwanevu>

b'Osita Nwanevu joined The New Yorker as a staff writer in 2018, covering politics and policy in Washington, D.C. He is a former staff writer at Slate and a former editor-in-chief of the South Side Weekly, a Chicago alternative weekly. His writing has also appeared in Harpers, the Chicago Reader, and In These Times.'

Susan-Orlean

Susan-Orlean has written about 280+ articles

<https://www.newyorker.com/contributors/susan-orlean>

b'Susan Orlean began contributing articles to The New Yorker in 1987, and became a staff writer in 1992. Her subjects have included umbrella inventors, origami artists, the figure skater Tonya Harding, the basketball star Felipe Lopez, treadmill desks, taxidermy, and gospel choirs. She has also written extensively about animals, including show dogs, racing pigeons, animal actors, oxen, donkeys, mules, and back-yard chickens. Before joining The New Yorker, she was a contributing editor at Rolling Stone and at Vogue; she has also written for the Times Magazine, Spy, Esquire, and Outside. She is the author of eight books, including The Bullfighter Checks Her Makeup: My Encounters with Extraordinary People; My Kind of Place: Travel Stories from a Woman Whos Been Everywhere; Red Sox and Bluefish; Saturday Night; The Orchid Thief, which inspired the Spike Jonze movie Adaptation; and, most recently, Rin Tin Tin: The Life and the Legend. Currently, she is working on a book about the Los Angeles Public Library. She was a 2004 Nieman Fellow at Harvard University and, in 2012, received an honorary Doctor of Humane Letters from the University of Michigan. She has served as a judge for the National Book Awards, the Association of Writers and Writing Programs Award Series, the Bakeless Prize, the Bellevue Literary Prize, and the Iowa Review Awards.'

Evan-Osnos

Evan-Osnos has written about 750+ articles

<https://www.newyorker.com/contributors/evan-osnos>

b'Evan Osnos joined The New Yorker as a staff writer in 2008 and covers politics and foreign affairs. His recent pieces include a profile of Mark Zuckerberg, a tale from Donalds Trump war on the deep state, and a visit to North Korea during the nuclear crisis. Sections of his book Age of Ambition: Chasing Fortune, Truth, and Faith in the New China, based on eight years of living in Beijing, first appeared in the magazine. The book won the 2014 National Book Award and was a finalist for the 2015 Pulitzer Prize. Previously, Osnos worked as Beijing bureau chief for the Chicago Tribune, where he was part of a team that won the 2008 Pulitzer Prize for investigative reporting. Before his assignment to China, he worked in the Middle East, reporting mostly from Iraq. He is a frequent guest on Fresh Air, the PBS NewsHour, and other programs. He is a three-time recipient of the Overseas Press Club Award, among other honors. He lives in Washington, D.C.'

David-Owen

David-Owen has written about 150+ articles

<https://www.newyorker.com/contributors/david-owen>

b'David Owen has been a staff writer at The New Yorker since 1991. He is the author of more than a dozen books, including Where the Water Goes: Life and Death Along the Colorado River, which grew out of a magazine piece published in 2015; High School, about the four months he spent pretending to be a high-school student; None of the Above: The Truth Behind the SATs, an expos of the standardized-testing industry; Green Metropolis: Why Living Smaller, Living Closer, and Driving Less Are the Keys to Sustainability; and The Conundrum: How Scientific Innovation, Increased Efficiency, and Good Intentions Can Make Our Energy and Climate Problems Worse. Previously, Owen was a contributing editor at The Atlantic Monthly and, prior to that, a senior writer at Harpers. He is also a contributing editor at Golf Digest and Popular Mechanics. In 2011, he was named, in a book edited by Andy Borowitz, one of the fifty funniest American writers.'

Ian-Parker

Ian-Parker has written about 110+ articles

<https://www.newyorker.com/contributors/ian-parker>

b'Ian Parker contributed his first piece to The New Yorker in 1994 and became a staff writer in 2000. He has profiled a range of cultural figures, including the Apple design chief Jonathan Ive, the filmmaker Ken Burns, the poet James Fenton, the photographer Sebastio Salgado, the journalist Christopher Hitchens, and the singer Elton John. His August 2, 2004, article, The Gift, received the National Magazine Award for Profile Writing. Previously, he was at Talk, where he was a contributing writer. Before joining Talk, he was the television critic for the London Observer and a writer and editor at the Independent. He lives in New York.'

Troy-Patterson

Troy-Patterson has written about 130+ articles

<https://www.newyorker.com/contributors/troy-patterson>

b'Troy Patterson began contributing to The New Yorker in 2016, and joined the magazine as a staff writer in 2017, covering television and culture. Previously, he was the style editor at Bloomberg. He has also been the On Clothing columnist for the Times Magazine, the television critic at Slate, the film critic at Spin, the book critic at Entertainment Weekly, and an assistant professor at Columbia Universitys Graduate School of Journalism.'

Nick-Paumgarten

Nick-Paumgarten has written about 430+ articles

<https://www.newyorker.com/contributors/nick-paumgarten>

b'Nick Paumgarten has been a staff writer at The New Yorker since 2005. From 2000 to 2005, he was the deputy editor of The Talk of the Town, to which he regularly contributes. He has also written features on subjects ranging from sports-talk radio to Internet dating to the World Economic Forum in Davos to a mountain climber attacked by Sherpas on Mount Everest. Before coming to the magazine, he was a reporter and senior editor at the New York Observer.'

Amanda-Petrusich

Amanda-Petrusich has written about 180+ articles

<https://www.newyorker.com/contributors/amanda-petrusich>

b'Amanda Petrusich is a staff writer at The New Yorker and the author of Do Not Sell at Any Price: The Wild, Obsessive Hunt for the Worlds Rarest 78rpm Records.'

Claudia-Roth-Pierpont

Claudia-Roth-Pierpont has written about 50+ articles

<https://www.newyorker.com/contributors/claudia-roth-pierpont>

b"Claudia Roth Pierpont has contributed to The New Yorker since 1990, and became a staff writer in 2004. She has written on numerous subjects, ranging from Ballets Russes to the Chrysler Building to the philosophy of Friedrich Nietzsche. Pierpont is the author of American Rhapsody: Writers, Musicians, Movie Stars, and One Great Building, Roth Unbound: A Writer and His Books, and Passionate Minds: Women Rewriting the World, a collection of New Yorker essays about the lives and works of women writers, including Hannah Arendt, Gertrude Stein, Anas Nin, Margaret Mitchell, and Zora Neale Hurston, which was nominated for a National Book Critics Circle Award. Pierpont has received a Whiting Award, a Guggenheim Fellowship, and a fellowship at the Cullman Center for Scholars and Writers, of the New York Public Library. She lives in New York City. Reading List: Claudia Roth Pierpont recommends Jane Kramers The Reporter's Kitchen, about Kramers adventures in journalism."

David-Remnick

David-Remnick has written about 660+ articles

<https://www.newyorker.com/contributors/david-remnick>

b'David Remnick has been editor of The New Yorker since 1998 and a staff writer since 1992. He has written many pieces for the magazine, including reporting from Russia, the Middle East, and Europe, and Profiles of Barack Obama, Bill Clinton, Katharine Graham, Mike Tyson, Ralph Ellison, Philip Roth, and Benjamin Netanyahu. Remnick began his reporting career as a staff writer at the Washington Post in 1982, where he covered stories for the Metro, Sports, and Style sections. In 1988, he started a four-year tenure as a Washington Post Moscow correspondent, an experience that formed the basis of his 1993 book on the former Soviet Union, Lenins Tomb: The Last Days of the Soviet Empire. In 1994, Lenins Tomb received both the Pulitzer Prize for nonfiction and a George Polk Award for excellence in journalism. Under Remnicks leadership, The New Yorker has become the countrys most honored magazine. It has won forty-four National Magazine Awards, including multiple citations for general excellence, and has been named a finalist a hundred and sixty-nine times, more than any other publication. In 2016, it became the first magazine to receive a Pulitzer Prize for its writing, and now has won four, including the gold medal for public service. Remnicks personal honors include Advertising Ages Editor of the Year, in 2000 and 2016, and election to the American Academy of Arts and Letters, in 2016. Remnick has written six books: Lenins Tomb, Resurrection: The Struggle for a New Russia, King of the World (a biography of Muhammad Ali), The Bridge (a biography of Barack Obama), and The Devil Problem and Reporting, which are collections of some of his pieces from the magazine. Remnick has edited many anthologies of New Yorker pieces, including Life Stories, Wonderful Town, The New Gilded Age, Fierce Pajamas, Secret Ingredients, and Disquiet, Please! Remnick has contributed to The New York Review of Books, Vanity Fair, Esquire, and The New Republic. He has been a visiting fellow at the Council on Foreign Relations and has taught at Princeton, where he received his B.A., in 1981, and at Columbia. He lives in New York with his wife, Esther Fein; they have three children, Alex, Noah, and Natasha.'

David-Rohde

David-Rohde has written about 20+ articles

<https://www.newyorker.com/contributors/david-rohde>

b'David Rohde is an executive editor of newyorker.com. He is a global-affairs analyst for CNN and a former reporter for Reuters, the New York Times, and the Christian Science Monitor. He was awarded a Pulitzer Prize for international reporting, in 1996, for stories that helped expose the Srebrenica massacre during the war in Bosnia, and, in 2009, he shared a Pulitzer Prize with a team of Times reporters for coverage of Afghanistan and Pakistan. He is the author of a forthcoming book about the Trump Administration, the F.B.I., and the C.I.A. His other books include: Beyond War: Reimagining Americas Role and Ambitions in a New Middle East; A Rope and a Prayer: The Story of a Kidnapping (co-authored with his wife, Kristen Mulvihill); and Endgame: The Betrayal and Fall of Srebrenica, Europes Worst Massacre Since World War II. He lives in New York with his wife and two daughters.'

Helen-Rosner

Helen-Rosner has written about 40+ articles

<https://www.newyorker.com/contributors/helen-rosner>

b'Helen Rosner is The New Yorker's roving food correspondent, contributing essays and reported stories on all things gastronomic to newyorker.com. She has been covering food for more than a decade as a writer and editor, and won a James Beard Award, in 2016, for her ode to chicken tenders, in *Guernica*. Rosner has worked at *Saveur* and *New York* magazine, launched the seminal food site *Eat Me Daily*, and served as a cookbook editor. Before joining *The New Yorker*, she was the executive editor of *Eater*, where she founded the publications James Beard- and National Magazine Award-winning features department.'

Alex-Ross

Alex-Ross has written about 680+ articles

<https://www.newyorker.com/contributors/alex-ross>

b'Alex Ross has been the music critic at *The New Yorker* since 1996. He writes about classical music, covering the field from the Metropolitan Opera to the contemporary avant-garde, and has also contributed essays on literature, history, the visual arts, film, and ecology. His first book, *The Rest Is Noise: Listening to the Twentieth Century*, a cultural history of music since 1900, won a National Book Critics Circle award and the Guardian First Book Award and was a finalist for the Pulitzer Prize. His second book, the essay collection *Listen to This*, won an ASCAP-Deems Taylor Award. He is now at work on *Wagnerism: Art in the Shadow of Music*, an account of the composers' vast cultural impact. He has received a MacArthur Fellowship, a Guggenheim Fellowship, and an Arts and Letters Award from the American Academy of Arts and Letters.'

Joshua-Rothman

Joshua-Rothman has written about 320+ articles

<https://www.newyorker.com/contributors/joshua-rothman>

b'Joshua Rothman is *The New Yorker's* archive editor. He joined the magazine in 2012 and is a frequent contributor to newyorker.com, where he writes about books and ideas.'

Kelefa-Sanneh

Kelefa-Sanneh has written about 210+ articles

<https://www.newyorker.com/contributors/kelefa-sanneh>

b'Kelefa Sanneh joined *The New Yorker* as a staff writer in 2008 and has been a contributor since 2001. He came to the magazine from the *New York Times*, where he had been the pop-music critic since 2002. Previously, he was the deputy editor of *Transition*, a journal of race and culture based at the W. E. B. Du Bois Research Institute, at Harvard University. His writing has also appeared in *The Source*, *Rolling Stone*, *Blender*, *The Village Voice*, *Mans World*, *Da Capo Best Music Writing* (2002, 2005, 2007, and 2011), and in newspapers around the world.'

Nikil-Saval

Nikil-Saval has written about 10+ articles

<https://www.newyorker.com/contributors/nikil-saval>

b'Nikil Saval is a contributing writer to *The New Yorker*, covering architecture and design. He is the author of *Cubed: A Secret History of the Workplace*.'

Peter-Schjeldahl

Peter-Schjeldahl has written about 510+ articles

<https://www.newyorker.com/contributors/peter-schjeldahl>

b'Peter Schjeldahl has been a staff writer at *The New Yorker* since 1998 and is the magazine's art critic. He came to the magazine from *The Village Voice*, where he was the art critic from 1990 to 1998. Previously, he had written frequently for the *New York Times* Arts and Leisure section. His writing has also appeared in *Artforum*, *Art in America*, the *New York Times Magazine*, *Vogue*, and *Vanity Fair*. He has received the Clark Prize for Excellence in Arts Writing from the Sterling and Francine Clark Art Institute; the Frank Jewett Mather Award from the College Art Association, for excellence in art criticism; the Howard Vursell Memorial Award from the American Academy of Arts and Letters, for recent prose that merits recognition for the quality of its style; and a Guggenheim Fellowship. He is the author of four books of criticism, including *The Hydrogen Jukebox: Selected Writings*, and

Lets See: Writings on Art from The New Yorker.'

Nicholas-Schmidle

Nicholas-Schmidle has written about 70+ articles

<https://www.newyorker.com/contributors/nicholas-schmidle>

b'Nicholas Schmidle joined The New Yorker as a staff writer in 2012. His first article for the magazine, Getting bin Laden, was a National Magazine Award finalist. Since then, he has written about a Russian arms trafficker, an antiquarian book forger, a wrongful conviction in Chicago, the former national-security adviser Michael Flynn, and many others. In 2017, he was a Ferris Professor of Journalism at Princeton University. He is the author of To Live or to Perish Forever: Two Tumultuous Years in Pakistan. Reading List: Nicholas Schmidle recommends Vladimir Nabokov's Pnin. Listen to Aleksandar Hemon read Pnin for the Fiction Podcast here.'

Michael-Schulman

Michael-Schulman has written about 380+ articles

<https://www.newyorker.com/contributors/michael-schulman>

b'Michael Schulman has contributed to The New Yorker since 2006. He is the theatre editor of Goings On About Town and has written more than a hundred Talk of the Town pieces, on subjects including Pee-wee Herman, Carrie Fisher, Pedro Almodvar, Emma Thompson, and the inventor of the everything bagel. He is the author of Her Again: Becoming Meryl Streep, a Times best-seller.'

Kathryn-Schulz

Kathryn-Schulz has written about 40+ articles

<https://www.newyorker.com/contributors/kathryn-schulz>

b'Kathryn Schulz joined The New Yorker as a staff writer in 2015. In 2016, she won the Pulitzer Prize for feature writing and a National Magazine Award for The Really Big One, her story on the seismic risk in the Pacific Northwest. Previously, she was the book critic for New York, the editor of the environmental magazine Grist, and a reporter and editor at the Santiago Times. She was a 2004 recipient of the Pew Fellowship in International Journalism and has reported from Central and South America, Japan, and the Middle East. She is the author of Being Wrong: Adventures in the Margin of Error (2010). She is at work on a new book, Lost & Found.'

Alexandra-Schwartz

Alexandra-Schwartz has written about 130+ articles

<https://www.newyorker.com/contributors/alexandra-schwartz>

b'Alexandra Schwartz is a staff writer at The New Yorker and the winner of the National Book Critics Circles Nona Balakian Citation for Excellence in Reviewing for 2014.'

John-Seabrook

John-Seabrook has written about 120+ articles

<https://www.newyorker.com/contributors/john-seabrook>

b'John Seabrook has been a contributor to The New Yorker since 1989 and became a staff writer in 1993. Seabrook explores the intersection between creativity and commerce in the fields of technology, design, and music. Seabrook is the author of Nobrow: The Culture of Marketing The Marketing of Culture, which was published in 2000; Deeper: My Two-Year Odyssey in Cyberspace, which was published in 1997; and Flash of Genius, and Other True Stories of Invention, which was published in 2008. His most recent book, The Song Machine: Inside the Hit Factory, was published by Norton in October, 2015. Before joining the magazine, Seabrook was a contributing editor at Vanity Fair and a senior writer at Manhattan, inc. magazine.'

David-Sedaris

David-Sedaris has written about 60+ articles

<https://www.newyorker.com/contributors/david-sedaris>

b'David Sedaris contributes frequently to The New Yorker. He is the author of *Barrel Fever* (1994) and *Holidays on Ice* (1997), as well as four collections of personal essays: *Naked* (1997), *Me Talk Pretty One Day* (2000), *Dress Your Family in Corduroy and Denim* (2004), *When You Are Engulfed in Flames* (2008), *Lets Explore Diabetes with Owls* (2013), and *Theft by Finding: Diaries* (1977-2002) (2017), and *Calypso* (2018). In 2005, he edited an anthology of stories, *Children Playing Before a Statue of Hercules*. He has also regularly contributed personal essays to *Esquire*. Sedaris and his sister, Amy Sedaris, have collaborated under the name *The Talent Family* and have written several plays, including *Stump the Host*; *Stitches*; *One Woman Shoe*, which received an Obie Award; *Incident at Cobblers Knob*; and *The Book of Liz*, which was published in book form by the Dramatists Play Service. Sedaris made his comic debut on National Public Radio's Morning Edition, reading *Santa Land Diaries*, which recounted his strange but true experience working as a Macy's elf clad in green tights. His original radio pieces can often be heard on the show *This American Life*. In 2001, Sedaris became the third recipient of the Thurber Prize for American Humor. In 2001, he was named *Humorist of the Year* by *Time*. In 2005, he was nominated for two Grammy Awards for Best Spoken Word Album (*Dress Your Family in Corduroy and Denim*) and Best Comedy Album (*David Sedaris: Live at Carnegie Hall*).'

Mark-Singer

Mark-Singer has written about 450+ articles

<https://www.newyorker.com/contributors/mark-singer>

b'Mark Singer has been a staff writer at The New Yorker since 1974. He has contributed hundreds of *Talk of the Town* stories and scores of *Profiles* and reporting pieces. In the fall of 2000, he revived the U.S. Journal column in the magazine, a monthly feature that was written by Calvin Trillin from 1967 to 1982. Singer's account of the collapse of the Penn Square Bank of Oklahoma City appeared in The New Yorker in 1985 and was published as a book, *Funny Money*, that same year. In 1989, he published *Mr. Personality*, a collection of his reporting from The New Yorker. In 1996, Singer published *Citizen K: The Deeply Weird American Journey of Brett Kimberlin*, which originated as an article in the magazine. His other books include *Somewhere in America* (2004) and *Character Studies* (2005), both collections of articles that originally appeared in The New Yorker. His most recent book is *Trump and Me* (2016). Singer lives in New York.'

Amy-Davidson-Sorkin

Amy-Davidson-Sorkin has written about 2030+ articles

<https://www.newyorker.com/contributors/amy-davidson-sorkin>

b'Amy Davidson Sorkin became a staff writer in 2014. She has been at The New Yorker since 1995, and as a senior editor for many years focussed on national security, international reporting, and features. Sorkin helped to reconceive *newyorker.com*, where she served as the site's executive editor and the editor of *Daily Comment*. She is a regular *Comment* contributor for the magazine and writes a *Web* column in which she covers war, sports, and everything in between.'

Michael-Specter

Michael-Specter has written about 160+ articles

<https://www.newyorker.com/contributors/michael-specter>

b'Michael Specter has been a staff writer at The New Yorker since 1998, and has written frequently about AIDS, T.B., and malaria in the developing world, as well as about agricultural biotechnology, avian influenza, the world's diminishing freshwater resources, and synthetic biology. His *Profile* subjects have included Dr. Oz, Peter Singer, Larry Kramer, and Richard Branson, along with Sean (P. Diddy) Combs, Manolo Blahnik, and Miuccia Prada. Previously, he worked at the *New York Times* as its senior foreign correspondent, based in Rome; from 1995 to 1998, he served as the paper's Moscow bureau chief. Before joining the *Times*, he served as the *Washington Post*'s national science reporter and, later, as its New York bureau chief. In 1996, he received an Overseas Press Club citation for his reporting on the war in Chechnya. He has twice received the Global Health Council's annual Excellence in Media Award: in 2002, for *India's Plague*, and in 2005, for *The Devastation*, about the ethics of testing H.I.V. vaccines in Africa. His article *Rethinking the Brain* received the 2002 AAAS Science Journalism Award. He is the author of *Denialism: How Irrational Thinking Hinders Scientific Progress, Harms the Planet, and Threatens Our Lives*, which, in 2010, received the Committee for Skeptical Inquiry's Robert P. Balles Annual Prize in Critical Thinking. His piece *Against the Grain* won a 2015 James Beard Award in the Food and Health category.'

Edward-Steed

Edward-Steed has written about 40+ articles

<https://www.newyorker.com/contributors/edward-steen>

Sarah-Stillman

Sarah-Stillman has written about 40+ articles

<https://www.newyorker.com/contributors/sarah-stillman>

b'Sarah Stillman is a staff writer at The New Yorker. She is also the director of the Global Migration Program at Columbia University's Graduate School of Journalism, where she teaches a course on covering immigration and refugee issues. She has written on topics ranging from civil forfeiture to debtors prisons and from Mexico's drug cartels to Bangladesh's garment-factory workers. She won the 2012 National Magazine Award for Public Interest for her reporting from Iraq and Afghanistan on labor abuses and human trafficking on United States military bases, and also received the Michael Kelly Award, the Overseas Press Clubs Joe and Laurie Dine Award for international human-rights reporting, and the Hillman Prize for Magazine Journalism. Her reporting on the high-risk use of young people as confidential informants in the war on drugs received a George Polk Award and the Molly National Journalism Prize. Before joining The New Yorker, Stillman wrote about America's wars overseas and the challenges facing soldiers at home for the Washington Post, The Nation, newrepublic.com, Slate, and theatlantic.com. She co-taught a seminar at Yale on the Iraq War, and also ran a creative-writing workshop for four years at the Cheshire Correctional Institution, a maximum-security mens prison in Connecticut. Her work is included in The Best American Magazine Writing 2012. She was named a MacArthur Fellow in 2016.'

Rachel-Syme

Rachel-Syme has written about 50+ articles

<https://www.newyorker.com/contributors/rachel-syme>

b'Rachel Syme writes a regular column for The New Yorker on fashion, style, and consumer culture. Her recent work includes a deep dive into CBD culture in New York City, a look into the history of the tracksuit, and profiles of Cynthia Nixon, Anna Deavere Smith, and Christine and the Queens. Her cultural criticism and reported features which focus primarily on the intersections of women's lives, artistic production, history, and fame have also appeared in the Times Magazine, Elle, GQ, Grantland, New York magazine, Pacific Standard, Vogue, Rolling Stone, and The New Republic, among other publications. She grew up in Albuquerque, New Mexico, attended Stanford University, and now resides in Brooklyn.'

Margaret-Talbot

Margaret-Talbot has written about 200+ articles

<https://www.newyorker.com/contributors/margaret-talbot>

b'Margaret Talbot joined The New Yorker as a staff writer in 2003. Previously, she was a contributing writer at the New York Times Magazine and, from 1995 to 1999, an editor at The New Republic. Her stories, covering legal issues, social policy, and popular culture, have appeared, in addition to in the Times Magazine and The New Republic, in The Atlantic Monthly, National Geographic, and the Times Book Review. She was one of the founding editors of Lingua Franca and was a senior fellow at the New America Foundation. In 1999, she received a Whiting Writers Award. She is the author of The Entertainer: Movies, Magic and My Fathers Twentieth Century, about Lyle Talbot, her father.'

Ben-Taub

Ben-Taub has written about 40+ articles

<https://www.newyorker.com/contributors/ben-taub>

b'Ben Taub joined The New Yorker as a staff writer in 2017. He has written for the magazine about a range of subjects related to jihadism, crime, conflict, and human rights, mostly in Africa, Europe, and the Middle East. In 2017, his work on Syria, which was supported by the Pulitzer Center on Crisis Reporting, was short-listed for a National Magazine Award and won the Livingston Award for International Reporting, the Robert F. Kennedy Award for International Print reporting, and the Overseas Press Club Award for Investigative Reporting. Taub also received the ASME Next Award for Journalists Under 30, and was named one of Forbes's 30 Under 30 in Media. In 2018, his work on a convergence of crises in the Sahel won the George Polk Award for Magazine Reporting and the Prince Albert II of Monaco and U.N. Correspondents Association Global Prize for coverage of Climate Change.'

Louisa-Thomas

Louisa-Thomas has written about 60+ articles

<https://www.newyorker.com/contributors/louisa-thomas>

b'Louisa Thomas is a contributing writer to The New Yorker. She is the author of Louisa: The Extraordinary Life of Mrs. Adams, a biography of the wife of John Quincy Adams.'

Judith-Thurman

Judith-Thurman has written about 170+ articles

<https://www.newyorker.com/contributors/judith-thurman>

b'Judith Thurman began contributing to The New Yorker in 1987, and became a staff writer in 2000. She writes about books, culture, and fashion. Her story on Yves Saint Laurent was chosen for The Best American Essays of 2003. In addition to articles about the great couturiers of the last century (Chanel, Balenciaga, Schiaparelli), and the avant-gardists of this one (Rei Kawakubo, Isabel Toledo, Alexander McQueen), Thurman has written about performance art (Marina Abramovi) and photography (Diane Arbus). Much of her work focusses on the lives of writers, from Flaubert and Margaret Fuller to the graphic memoirist Alison Bechdel. First Impressions, her 2008 reportage about the worlds oldest artthe Paleolithic paintings at the Chauvet Cave, in southern France was the inspiration for Werner Herzogs film Cave of Forgotten Dreams. She is the author of Isak Dinesen: The Life of a Storyteller, which won the 1983 National Book Award for nonfiction, and Secrets of the Flesh: A Life of Colette, the winner of the Los Angeles Times Book Award for Biography and the Salon Book Award for biography. The Dinesen biography served as the basis for Sydney Pollacks movie Out of Africa. A collection of her New Yorker essays, Cleopatras Nose, was published in 2007. She received the Rungstedlund Prize and the Harold D. Vursell Memorial Award for prose style, from the American Academy of Arts and Letters.'

Jia-Tolentino

Jia-Tolentino has written about 160+ articles

<https://www.newyorker.com/contributors/jia-tolentino>

b'Jia Tolentino is a staff writer at The New Yorker whose recent work includes an exploration of youth vaping and essays on the ongoing cultural reckoning about sexual assault. Previously, she was the deputy editor at Jezebel and a contributing editor at the Hairpin. She grew up in Texas, attended the University of Virginia, served in the Peace Corps in Kyrgyzstan, and received an M.F.A. in fiction from the University of Michigan. Her criticism has appeared in the Times Magazine, Grantland, the Awl, Pitchfork, The Fader, Time, and Slate. Her first book, the essay collection Trick Mirror, will be published in August.'

Calvin-Tomkins

Calvin-Tomkins has written about 60+ articles

<https://www.newyorker.com/contributors/calvin-tomkins>

b'Calvin Tomkins has been a staff writer for The New Yorker since 1960. He wrote his first fiction piece for the magazine in 1958, and his first fact piece in 1962. His many Profile subjects have included Marcel Duchamp, John Cage, Robert Rauschenberg, Merce Cunningham, Buckminster Fuller, Philip Johnson, Julia Child, Georgia O'Keeffe, Leo Castelli, Frank Stella, Carmel Snow, Christo and Jeanne-Claude, Frank Gehry, Damien Hirst, Richard Serra, Matthew Barney, and Jasper Johns. He wrote the Art World column from 1980 to 1988. Before joining The New Yorker, he was a general editor of Newsweek, a post he held from 1957 through 1959. In 1955, he joined Newsweek as an associate editor. He is the author of more than a dozen books, including The Bride and the Bachelors, Merchants and Masterpieces, Living Well Is the Best Revenge, Off the Wall, Duchamp: A Biography, and Lives of the Artists. A revised edition of his Duchamp biography came out in 2014.'

Jeffrey-Toobin

Jeffrey-Toobin has written about 540+ articles

<https://www.newyorker.com/contributors/jeffrey-toobin>

b'Jeffrey Toobin has been a staff writer at The New Yorker since 1993 and the senior legal analyst for CNN since 2002. Previously, he worked for ABC News, and, in 2000, received an Emmy Award for his coverage of the Elin Gonzalez case. For the magazine, he has written Profiles of the Supreme Court Justices Ruth Bader Ginsburg, Stephen Breyer, Anthony Kennedy, Clarence Thomas, and Chief Justice John G. Roberts, as well as articles on nearly every major legal controversy and trial of the past two decades. He was the first to interview Martha Stewart about her investigation for insider trading, and the first to disclose the plans of O. J. Simpsons defense team to accuse Mark Fuhrman of planting evidence and to play the race card. Before joining the magazine, he served as an Assistant United States Attorney in Brooklyn and an associate counsel in the Office of Independent Counsel Lawrence E. Walsh. His books include Opening Arguments, The Nine: Inside the Secret World of the Supreme Court, Too Close to Call: The Thirty-Six-Day Battle to Decide the 2000 Election, A Vast Conspiracy: The Real Story of the Sex Scandal That Nearly Brought Down a President, The Oath: The Obama White House and the Supreme Court, and, most recently, American Heiress: The Wild Saga of the Kidnapping, Crimes and Trial of Patty Hearst.'

Calvin-Trillin

Calvin-Trillin has written about 410+ articles

<https://www.newyorker.com/contributors/calvin-trillin>

b'Calvin Trillin has been a regular contributor to The New Yorker since 1963, when the magazine published An Education in Georgia, his account of the desegregation of the University of Georgia. More than four hundred of Trillins pieces have appeared in The New Yorker. His work includes comic casuals and a wide variety of nonfiction, but his principal interest has been reporting on America. Between 1967 and 1982, he wrote a series of pieces from various locations within the United States called U.S. Journal. He has published two collections from this series, U.S. Journal (1971) and Killings (1984; reissued with additional material in 2017). He followed that series with a series of longer narrative pieces under the heading American Chronicles. A collection of these pieces, American Stories, was published in 1991. After serving in the Army, Trillin joined Time, spending one year in their Atlanta bureau covering the civil-rights struggle. After returning from the South in 1961, he wrote for Time in New York, an experience that eventually served as background for his comic novel Floater (1980). In 1996, he rekindled his connection with the magazine, writing a column until 2001. From 1978 to 1985, Trillin wrote a humor column for The Nation; the column was syndicated in newspapers from 1985 to 1995. His columns have been collected in five books: Uncivil Liberties (1982), With All Disrespect (1985), If You Cant Say Something Nice (1987), Enoughs Enough (1990), and Too Soon to Tell (1995). Trillin continues to contribute comic verse to The Nation. He has published four best-selling books of political verse, and, in 2016, he published a book of childrens verse called No Fair! No Fair! (illustrated by Roz Chast.) His humor collection Quite Enough of Calvin Trillin, won the Thurber Prize for American Humor in 2012. Trillin has published thirty-one books, including two other comic novels Runestruck (1977) and Tepper Isnt Going Out (2001) and a collection of his pieces on race over fifty years, Jackson, 1964 (2016). He has published three memoirs: Remembering Denny (1993), a memoir about a college classmate, Messages from My Father (1996), and About Alice (2005.) His antic writings about eating, which began as comic relief from his more serious reporting, have been published in four books: American Fried (1974), Alice, Lets Eat (1978), Third Helpings (1983), and Feeding a Yen (2004). Calvin Trillins Uncle Sam, Trillins first one-man show, was presented at the American Place Theatre, in New York, in 1988. His second show, Words, No Music, was produced in 1990. He also travels widely as a public speaker.'

Katy-Waldman

Katy-Waldman has written about 60+ articles

<https://www.newyorker.com/contributors/katy-waldman>

b'Katy Waldman is a staff writer at The New Yorker. Previously, she was a staff writer at Slate, where she wrote about language, culture, and politics, and hosted the Slate Audio Book Club podcast. She is the winner of a 2018 American Society of Magazine Editors award for journalists younger than thirty.'

Benjamin-Wallace-Wells

Benjamin-Wallace-Wells has written about 240+ articles

<https://www.newyorker.com/contributors/benjamin-wallace-wells>

b'Benjamin Wallace-Wells began contributing to The New Yorker in 2006, and joined the magazine as a staff writer in 2015. He writes mainly about American politics and society. He has previously written for New York magazine, The New York Times Magazine, and Rolling Stone. His work has been collected in The Best American Political Writing, among other anthologies, and he is a past fellow at the New America Foundation. He began his career as a metro reporter at The Philadelphia Inquirer, and his work as a political writer at the Washington Monthly.'

Chris-Ware

Chris-Ware has written about 20+ articles

<https://www.newyorker.com/contributors/chris-ware>

b"Chris Ware is a cartoonist. He has contributed cartoons and twenty-four covers to The New Yorker since 1999. He is the author of Jimmy Corrigan: The Smartest Kid on Earth, which received the Guardian First Book Award in 2001 and was also included in the 2002 Whitney Biennial. He guest-edited the thirteenth issue of McSweeney's Quarterly Concern, a comics issue, in 2004, and was the first cartoonist chosen to regularly serialize an ongoing story in the New YorkTimes Magazine, in 2005-06. He is serializing his two new graphic novels in his periodical, The ACME Novelty Library. Wares work was the focus of an exhibit at the Museum of Contemporary Art, in Chicago, in 2006."

Alec-Wilkinson

Alec-Wilkinson has written about 250+ articles

<https://www.newyorker.com/contributors/alec-wilkinson>

b'Alec Wilkinson joined The New Yorker as a staff writer in 1980, after working as a policeman in Wellfleet, Massachusetts, and as a rock-and-roll musician. He has contributed Talk of the Town, Comment, Reporter at Large, and Profile pieces, and is the author of ten books, most of which grew out of articles first published in the magazine. They include *Midnights*; *A Violent Act*; *My Mentor*, about his long friendship with, and training at the hands of, the novelist and short-story writer William Maxwell, who was a fiction editor at The New Yorker for forty years; *Mr. Apology*; *The Happiest Man in the World*, a portrait of David Pearlman, a bohemian vagabond who built a raft in New York from things he found on the streets and in the harbor and sailed it across the North Atlantic; *The Protest Singer*, a biography of Pete Seeger; and *The Ice Balloon*, about the Swedish aeronaut S. A. Andre, who tried to fly to the North Pole in a hydrogen balloon, in 1897, and became the first person in the world to be lost in the air. Wilkinson's awards include a Guggenheim fellowship, a Robert F. Kennedy Book Award, and a Lyndhurst Prize.'

Paige-Williams

Paige-Williams has written about 30+ articles

<https://www.newyorker.com/contributors/paige-williams>

b'Paige Williams began writing for The New Yorker in 2013 and became a staff writer in 2015. Her subjects have included suburban politics in Detroit, the death penalty in Alabama, paleoanthropology in South Africa, and the misappropriated cultural patrimony of the Tlingit peoples of Alaska. She won the National Magazine Award for feature writing, in 2008, and was a finalist, in another category, in 2011. Her work has appeared in anthologies including *The Best American Magazine Writing* and *The Best American Crime Writing*. Williams is the Laventhol/Newsday Visiting Professor at Columbia University's Graduate School of Journalism, and she has taught at universities including Ole Miss, N.Y.U., and M.I.T., in the Knight Science Journalism program. She has been a fellow of the MacDowell Colony and was a Nieman Fellow at Harvard. In 2013, she wrote for the magazine about a smuggled dinosaur skeleton from the Gobi Desert of Mongolia; the story became the book *The Dinosaur Artist*, published in September, 2018.'

Emily-Witt

Emily-Witt has written about 30+ articles

<https://www.newyorker.com/contributors/emily-witt>

b'Emily Witt is a staff writer at The New Yorker and the author of the books *Future Sex* and *Nollywood: The Making of a Film Empire*. She has published journalism, essays, and criticism in *n+1*, the *Times*, *GQ*, and the *London Review of Books*, and was anthologized in *The Best American Travel Writing 2011*. She has reported from many different countries and was a Fulbright scholar in Mozambique.'

James-Wood

James-Wood has written about 130+ articles

<https://www.newyorker.com/contributors/james-wood>

b'James Wood has been a staff writer and book critic at The New Yorker since 2007. In 2009, he won the National Magazine Award for reviews and criticism. He was the chief literary critic at the *Guardian*, in London, from 1992 to 1995, and a senior editor at The New Republic from 1995 to 2007. His critical essays are collected in *The Broken Estate: Essays on Literature and Belief*; *The Irresponsible Self: On Laughter and the Novel*, which was a finalist for the National Book Critics Circle Award; and *The Fun Stuff: And Other Essays*. He is also the author of the novel *The Book Against God* and a study of technique in the novel, *How Fiction Works*. His latest novel, *Upstate*, was published in June, 2018. He is a professor of the practice of literary criticism at Harvard University.'

Robin-Wright

Robin-Wright has written about 270+ articles

<https://www.newyorker.com/contributors/robin-wright>

b'Robin Wright has been a contributing writer to The New Yorker since 1988. Her first piece on Iran won the National Magazine Award for best reporting. A former correspondent for the *Washington Post*, *CBS News*, the *Los Angeles Times*, and the *Sunday Times* of London, she has reported from more than a hundred and forty countries. She is also a fellow at the Woodrow Wilson International Center for Scholars. She has been a fellow at the Brookings Institution and the Carnegie Endowment for International Peace, as well as at Yale, Duke, Dartmouth, and the University of California, Santa Barbara. Wright received the U.N. Correspondents Association Gold Medal for international coverage, and the Overseas Press Club Award for the best reporting in any medium requiring exceptional courage and initiative, for her coverage of African wars. The American Academy of Diplomacy named her journalist of the year for distinguished reporting and analysis of international affairs. She also won the National Press Club Award for diplomatic reporting and has been the recipient of a MacArthur Foundation grant. Wright is the author of several books, including *The Last Great Revolution: Turmoil and Transformation in Iran*, *Sacred Rage: The Wrath of Militant Islam*, and *Dreams and Shadows: The Future of the Middle East*, which was selected by the *New York Times* and the *Washington Post* as one of the most

notable books of 2008. Her book, *Rock the Casbah: Rage and Rebellion Across the Islamic World*, was selected as the best book on international affairs by the Overseas Press Club.'

Lawrence-Wright

Lawrence-Wright has written about 70+ articles

<https://www.newyorker.com/contributors/lawrence-wright>

Lawrence Wright has been a staff writer at The New Yorker since 1992. He is also an author, screenwriter, and playwright. In 1993, Wright published a two-part article in the magazine about recovered memories, titled *Remembering Satan*, which won the National Magazine Award and the John Bartlow Martin Award for Public Interest Journalism. He won another National Magazine Award for his 2011 profile of Paul Haggis, *The Apostate*. That article became a part of his book, *Going Clear: Scientology, Hollywood, and the Prison of Belief* (2013). His history of al-Qaeda, *The Looming Tower: Al-Qaeda and the Road to 9/11* (2006), was translated into twenty-four languages and won the Pulitzer Prize for General Nonfiction. Parts of that book originally appeared in The New Yorker, including a Profile of Ayman al-Zawahiri, the current leader of al-Qaeda, which won the 2002 Overseas Press Club Award for magazine reporting. His most recent book is *The Terror Years: From Al-Qaeda to the Islamic State*. In 2006, he premiered his one-man play, *My Trip to Al-Qaeda*, at The New Yorker Festival. He subsequently performed it off-Broadway and in various cities around the country before turning it into an HBO documentary, directed by Alex Gibney. In 2010, Wright wrote and performed another one-man show, *The Human Scale*, concerning the standoff between Israel and Hamas over the abduction of an Israeli soldier, Gilad Shalit. It was based on an article Wright wrote in the November 9, 2009, issue of The New Yorker, titled *Captives*. The Public Theater produced the play, which ran off-Broadway and at the Cameri Theater in Tel Aviv. In the spring of 2013, the Berkeley Repertory Theater produced Wright's play about Oriana Fallaci, *Fallaci*, directed by Oskar Eustis. In 2014, the Arena Stage in Washington, D.C., premiered his play *Camp David*, about the 1978 Carter-Begin-Sadat summit. Wright lives in Austin, Texas with his family and plays the keyboard for the blues band *WhoDo*. Listen: Lawrence Wright discusses his piece *The Future is Texas* on WNYC.'

Kevin-Young

Kevin-Young has written about 30+ articles

<https://www.newyorker.com/contributors/kevin-young>

Kevin Young is The New Yorker's poetry editor and the director of the Schomburg Center for Research in Black Culture. He is the author of thirteen books of poetry and prose, including, most recently, *Brown; Blue Laws: Selected & Uncollected Poems, 1995-2015*, which was long-listed for the National Book Award; and *Book of Hours*, a finalist for the Kingsley Tufts Poetry Award and the winner of the Lenore Marshall Prize for Poetry from the Academy of American Poets. His collection *Jelly Roll: A Blues* was a finalist for both the National Book Award and the Los Angeles Times Book Prize. Young's latest nonfiction book, *Bunk: The Rise of Hoaxes, Humbug, Plagiarists, Phonies, Post-Facts, and Fake News*, won the Anisfield-Wolf Book Award in Nonfiction, was a finalist for the National Book Critics Circle Award and the PEN/Jean Stein Book Award, was long-listed for the National Book Award, and named a New York Times Notable Book, a New York Times Book Review Editors' Choice selection, and a Best Book of 2017 by numerous publications. Young's previous nonfiction book, *The Grey Album: On the Blackness of Blackness*, won the Graywolf Press Nonfiction Prize and the PEN Open Book Award; it was also a New York Times Notable Book for 2012 and a finalist for the 2013 National Book Critics Circle Award for criticism. Young is the editor of eight other collections, including, most recently, *The Collected Poems of Lucille Clifton 1965-2010* and *The Hungry Ear: Poems of Food and Drink*. Named a University Distinguished Professor at Emory University, Young was inducted into the American Academy of Arts and Sciences in 2016.'

Briana-Younger

Briana-Younger has written about 10+ articles

<https://www.newyorker.com/contributors/briana-younger>

Briana Younger is the music writer and editor of *Goings On About Town*. Her writing has appeared in *The Nation*, the *Washington Post*, *Rolling Stone*, *Pitchfork*, *The Fader*, and *NPR*.'