**CONTRIBUTORS**

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TUCKER CULBERTSON has worked with M. Lamar for fifteen years. He is a Jesus-follower working out the twisted roots of white supremacy, national security, and state sovereignty as rationalities of ritual violence. He is a novice liturgist and recovering scholar of constitutional law and political theory, and his writings appear in journals, books, walls, and blogs.

ANDREW FRIEDMAN is an assistant professor of theater history at Ball State University. His articles on contemporary performance appear in *Theatre Journal, Theater, European Stages, Ibsen News and Comment,* and the forthcoming collection *Postdramatic Theatre and Form.* He is currently completing a manuscript about Vegard Vinge and Ida Müller’s *Ibsen-Saga.*

M. LAMAR is a composer, singer, performer, and visual artist who works across opera, metal, performance, video, sculpture, and installation to craft sprawling narratives of radical becomings. His recent work includes *Negrogothic* (2014), *Funeral Doom Spiritual* (2016), *Deathlessness* (2017), and *Lordship and Bondage* (2018).

AARON C. THOMAS is an assistant professor at the School of Theatre at Florida State University. He is the author of *Sondheim and Wheeler’s Sweeney Todd* (2018). His forthcoming book, *The Violate Man,* charts a history of discourses of male/male rape in the United States since 1965.

ANN LIV YOUNG is a choreographer, performer, and creative director, and sometimes Sherry. Young was shortlisted for the 2013 Venice Biennale. Her recent works include *Elektra Cabaret* (2015), *Theo & Leo* (2014), *Elektra* (2014), *Sleeping Beauty, Parts 1–3* (2013), and *Antigone* (2018). Sherry, a character created by Young, has been branching out and breaking free of the churches and theaters of the bourgeoisie for over eight years.