

EDITOR'S FOREWORD

Catherine M. Cole

While this special issue is Leo Cabranes-Grant's official debut as the soon-to-be Editor of *Theatre Survey*, readers may recall that this is actually the second time he has edited a special, themed issue. For the journal's fiftieth anniversary in May 2009, we coedited a special edition on *African and Afro-Caribbean Performance*. It is a testimony to the intellectual agility and capacious interests of my colleague Leo Cabranes-Grant that he is as interested in Frantz Fanon and Ina Césaire as he is in Giuseppe Verdi and Richard Wagner, as adept at responding to the nuances of manuscripts about French Caribbean drama and Cape Verdean theatrical festivals as he is convening the discussion on the historiography of operatic negotiations that you will read in the following pages. Such breadth of interests bodes very well for the future of this journal, positioning *Theatre Survey* not only to keep pace with the foment of debate in our field—especially the impressive range of scholarship heard at the annual conferences of our sponsoring organization, the American Society for Theatre Research—but also to intervene in those debates and to provoke entirely new conversations as well.