

**“A home page for all of us”: A History of *Café Onda: Journal of the Latinx Theatre Commons* (2013-2018)**

**Trevor Boffone**

In May 2012, a group of eight Latinx theatre-makers from across the country met under the auspices of the American Voices New Play Institute at Arena Stage in Washington, D.C.—soon to be HowlRound Theatre Commons at Emerson College.<sup>1</sup> There, the so-called “DC 8”—Kristoffer Díaz, Anne García-Romero, Lisa Portes, Tlaloc Rivas, Antonio Sonera, Enrique Urueta, José Luis Valenzuela, and Karen Zacarías—discussed the state of Latinx theatre in the twenty-first century. While each artist brought a unique perspective into the room, the DC 8 all focused on one thing: what the future might hold for Latinx theatre-makers nationally. It was in this moment that the seeds for the Latinx Theatre Commons (LTC) were planted.<sup>2</sup> José Luis Valenzuela aimed to produce a month-long Latinx theatre festival at the Los Angeles Theatre Center, Lisa Portes wanted to resurrect the new play pipeline with a Carnival of New Latinx Work at DePaul University, the group would form a Steering Committee for the Latinx Theatre Commons, and Tlaloc Rivas pitched the idea of an online journal exclusively dedicated to Latinx Theatre, the end result of which would become *Café Onda*. Shortly after the DC 8 meeting, the first convening of the LTC took place in Boston in fall 2013 and all of these projects went into motion.

While each of these projects merit in-depth analysis, here I use *Café Onda*—the online journal of the LTC—as a case study to explore the vulnerabilities of digital scholarship in the age of the digital humanities. Operating as a subset of the larger digital journal on HowlRound’s website, *Café Onda* published blogs, essays, interviews, and critical reflections on contemporary Latinx theatre.<sup>3</sup> While the journal met its mission and flourished in many ways, it ultimately had an abrupt ending in 2018, which brought up several issues with collaborative work and with digital projects in general. In what

follows, I provide a history of *Café Onda*. In addition to published materials and first-hand accounts from interviews I conducted, this article is informed by my own relationship with the journal. In January 2015, I joined the LTC's Steering Committee, a process whereby I became tightly involved with *Café Onda*. In October 2015, I became co-champion of *Café Onda* alongside Emily Aguilar, a position we would both remain in until fall 2017. My work here is not meant to be a "cheerleader" for *Café Onda*, but is instead meant to capture a moment and unpack the troubles the journal faced as a digital project due to infrastructure problems, disparate visions, and lack of support from the LTC Steering Committee at large. My argument is that digital humanities projects such as *Café Onda* must be collaborative and non-hierarchical in organizing structure in order to have long-term success.

### **Charting Our Digital Present: The Origins of *Café Onda***

In "Our Digital Present," theatre and performance studies scholar Brian Eugenio Herrera advocates for the importance of creating a digital narrative of Latinx theatre, asking: "what can we theatermakers do to chart our own digital present?" Recounting an early meeting of The Sol Project, Herrera notes how Latinx theatre artists expressed "their craving for myriad modes of digital connectivity."<sup>4</sup> By any account, this is vague, though Herrera does offer some examples: an online archive, collaborative opportunities made possible online, and data mapping. According to Herrera, there is an undeniable "need for a freely accessible, interactive, and searchable digital platform that might provide current and easily updated information about contemporary Latina/o theater professionals..." One such example is *Café Onda*. As a point of departure, Herrera explains how director and playwright Tlaloc Rivas dreamt of making *Café Onda* a "home page for all of us." Even so, *Café Onda* was not built to be the end-all digital resource for Latinx Theatre.

In line with the LTC's philosophical parent, HowlRound Theatre Commons, *Café Onda* used a commons-based approach whereby the community contributed and provided feedback. In "The Latinx Theatre Commons: A Commons-based Approach Movement," Teresa Marrero discusses how a commons-based approach "stands in contrast to the enclosure and privatization of knowledge, but more importantly it creates opportunities for new ways of conceptualizing possibilities through collaborations using existing infrastructures." Former *Café Onda* Managing Editor Georgina Escobar notes, "A Commons is a form of wealth we inherit or create together, which is shared in order to benefit an entire community" ("Welcome"). In this way,

the blogs, essays, interviews, and critical reviews all share the goal “to end the separation (and sometimes self-segregation) of Latina/o theater artists from across the US—and to improve our relationship and standing within the greater theater community” (Rivas, “Welcome”). To achieve this, the original *Café Onda* aimed to connect artistically and geographically isolated theatremakers, promote cultural competency, address intentionally and unintentionally harmful representations of Latinidad onstage, facilitate dialogue with non-Latinos about Latinx Theatre, advocate for greater access for Latinx voices in the greater American theater, and widen the scope of a canon of Latinx drama (Rivas, “Welcome”).

At its core, the journal’s scope was to “invigorate, nurture, and elevate the work of Latina/o theater-makers” (Rivas, “Welcome”). Responding to the need to demystify Latinidad and Latinx theatre in 2013, the journal largely focused on questions of Latinx identity:

What is Latinidad exactly, and what does it mean? Is there an aesthetic that we can define and share that isn’t tied to or defined by a dominant culture’s dramaturgy? How can we promote and share that work with the next generation of Latina/o artists? Where are the supporting structures to develop new work? How can senior Latina/o theater-makers be encouraged to mentor emerging artists? (Rivas, “Welcome”)

To fully grasp the urgency of *Café Onda* in 2013 is to understand the political climate encircling Latinx theatre in the preceding decades. Due to the loss of landmark centers of Latinx theatre-making such as the Mark Taper Forum’s Latino Theatre Initiative, INTAR’s Hispanic Playwrights-in-Residence Lab, and South Coast Repertory’s Hispanic Playwrights Project, Latinx theatre was without a national home and theatre practitioners felt isolated. In addition to other LTC programming, the organization—and Rivas, in particular—saw *Café Onda* as a fundamental platform to bring the Latinx theatre community into the digital age. If a mainstream organization wasn’t going to create a platform for theatre-makers to commune and discuss artmaking, Rivas believed *Café Onda* could be one such place. The online journal could offer a snapshot of the field with a particular focus on Latinx theatre in different regions, interviews with artists of diverse backgrounds, and critical pieces about new productions and revivals of Latinx plays. Filling digital space with Latinx theatre quickly enabled those in the community to learn about each other, establish an ongoing dialogue, and advocate for work being done across the country. Rather than wait for a mainstream organization to provide an

ecosystem for change, Latinx theatre-makers and advocates could use *Café Onda* as a site of knowledge exchange to empower the community and make widespread change a viable reality.

### **Building a Digital Community of Latinx Theatre Makers (2014-2017)**

From the beginning, the LTC's goal was to create a "Latinx 'arm' parallel to HowlRound," which would require "impeccable self-management and a lot of work" (Escobar, personal interview). Moreover, the LTC recognized the almost impossible task of managing an entire online journal on a strictly volunteer basis. With this in mind, in 2014, the LTC and HowlRound hired Georgina Escobar to be the Managing Editor of *Café Onda*, which, to date, has been the only other paid position in the LTC aside from the Producer position. Escobar's position was part-time with a yearly salary of \$10,000, an admittedly low sum that was hardly sustainable and covered only a quarter of her rent (Escobar, personal interview). As Managing Editor, Escobar worked with HowlRound staff and primarily handled the expected logistics of a digital journal: maintaining the database system, editing schedules, fielding pitches, controlling calendars, managing requests, sending guidelines, setting deadlines, maintaining a workflow, editing, and coordinating with HowlRound on publication. In addition, Escobar championed the editorial board.<sup>5</sup> Aside from these concerns, Escobar notes that a major challenge "was gaining any sort of credibility, less as an award-winning online journal but more for what we were: an experiment coming out of a movement" (personal interview).

During my interview with Escobar, she lingered on the word "experiment" several times. As an experiment, the journal needed more support from not only HowlRound, but, more importantly, from the LTC itself. According to Escobar:

The LTC was incredibly present at convening and other events, but for some reason, was just not interested in the editorial aspect of what the movement was trying to achieve. *Café Onda* came to be known as something producing "weak content" and there was little understanding that, like everything else in the LTC, it takes a lot of work to run something, especially as consistently and present as an online journal. Personally, the part that needed the most improvement was between the *Café Onda* committee's goals and the larger Steering Committee. (personal interview)

While HowlRound gave the support they could viably afford (both financially and time-wise), the LTC Steering Committee never truly bought into

the journal, something I routinely encountered during my time working with *Café Onda*.

In 2015, the formal Managing Editor position was dissolved and replaced with a project champion (still Escobar). With the beta phase for *Café Onda* complete, the Managing Editor role was turned into an “in house” editing job for HowlRound. Notably, the editorial board champion position became a volunteer position, which also reduced the amount of work Escobar had been doing. At this point, the entire journal was run by a volunteer-based editorial board, which presented its own challenges.

At the LTC Dallas Regional Convening, Escobar approached Emily Aguilar and me, asking us to co-champion the journal in her place. As both Aguilar and I were new to the movement and had only recently joined the editorial board in July 2015, we thought it was best to work collaboratively. Soon, Aguilar and I developed a new workflow system that included a Google Doc that board members updated with ideas, pitches, and the status of their work so that we had a visual model of what sort of content we were curating and, ultimately, publishing. We aimed to fill the gaps in what stories were being told and made efforts to broaden the spectrum of Latinx theatre-making in this country. As such, our goals were to be the public-facing branch of radical inclusion for the LTC. While producing a live, in-person event requires much effort, asking someone to write a 800-word blog is considerably less. Yet, by bringing new people to the table through the online journal, we were able to address the previous gaps in representation that had been seen at the LTC’s convenings. We mobilized our editorial board to curate series that shed light on underrepresented communities. Courtney Flores worked collaboratively with Regina García to curate *La Esquinita*, a series focusing on designers; Jelisa Jay Robinson curated the *Afro-Latin@ Theatre Series*, which brought attention to Latinx artists such as Florinda Bryant, Krysta Gonzalez, and Gustavo Melo Cerqueira; and I curated *Pedagogy Notebook*, which was a series dedicated to unpacking the ways in which college professors teach Latinx theatre. In addition, we had each editorial board member set personal goals to help broaden the reach of the journal. These goals included curating a certain number of pitches per month, sharing a certain number of times on social media, and commenting a certain number of times on published material, among other things.

This was an exciting time for *Café Onda*. As the LTC continued to grow and gain a national footprint, so too did the journal, even if there wasn’t always widespread support from members of the Steering Committee. We

were seeing the journal do what it had intended to do: fill gaps, amplify voices, ignite conversations, and be a beacon for change in American theatre. Moreover, the journal began to reach new audiences, with several pieces going viral. During the *Hamilton* series that I curated, Aguilar asked then Ph.D. student James McMaster to adapt a Facebook post into a critical piece on the mega musical to include in the series. The result, “Why *Hamilton* is Not the Revolution You Think It Is,” quickly went viral, becoming the most viewed, most shared, and most commented article ever published on not just *Café Onda*, but on HowlRound itself, up to that point in time. Indeed, this drew more attention to *Café Onda* and helped promote the rest of the work we were doing, which was always a goal of the *Hamilton* series. Come for *Hamilton* and stay for everything else.

Yet, despite the successes that Aguilar and I had as co-champions, we were increasingly met with the challenges of doing this work as volunteers in addition to being freelance artists and scholars and having a number of other jobs and responsibilities. Moreover, structural changes at HowlRound made it increasingly difficult for us to do the work we were trying to do, which no longer fit within the model HowlRound originally created and within which *Café Onda* was developed. HowlRound began by reducing the amount of published content on general U.S. theatre on their site, going from between 10-15 pieces a week to around one per day. This lowered the number of *Café Onda* pieces published per week, even if the percentage of Latinx theatre-focused articles remained the same. At the same time, the editorial board was met with the challenge of a lack of support from the LTC Steering Committee at large as well as burn-out from within the editorial board. One day during a check-in call in mid-2017, Aguilar and I both revealed that we were burnt out and needed to step down. More importantly, we felt that *Café Onda* needed a new wave of leadership to carry it forward. While we were open to returning later as champions, we needed a break. After searching for a new editorial board champion for several months, LTC Steering Committee member Arlene Martínez-Vázquez became *Café Onda*'s new leader. Nonetheless, amidst the structural changes at HowlRound and the future direction of the Commons itself, *Café Onda* sputtered for a few months and ultimately disbanded.

### **The Decision to Disband: March 2018**

During the March 5, 2018, LTC Steering Committee meeting, the group reviewed and revamped how the organization uses HowlRound tools: the journal *Café Onda*, HowlRound TV, the World Theatre Map, and Convenings.

Rather than maintain *Café Onda* as it was, the group decided to disband the editorial board and work to better integrate the entire Steering Committee into the fabric of *Café Onda*. Consequently, the task passed to the full Steering Committee, while the collective talent and labor of the editorial board was pushed to other LTC projects. During the meeting, Abigail Vega presented the following proposal to the Steering Committee:

As of March 5, 2018, the *Café Onda* Editorial Board is officially decommissioned. This group was integral to the launch of *Café Onda* and to its continual sourcing of content over the years, but as the reach of the LTC has grown, so has national awareness of *Café Onda*. We thank every one of our past and present Editorial Board members—your work has not gone unnoticed. We now pass on the task of sourcing material for *Café Onda* to the entire LTC Steering and Advisory Committee. We need each and every one of you to be on the lookout for the disruptive conversations, unique collaborations, unheard voices, and unsung productions in your communities. When you find these people, send them to info sheet and the pitch form. We are the home for these voices. (Latinx Theatre Commons, 3/5/18)

Under the flexible organizing model of the LTC, if there is ever a strong need to resurrect *Café Onda*, it can certainly be done. As with everything in the LTC, the only consistency is change itself, but always in service of maintaining an efficient, inclusive, and impactful organization.

In that moment, *Café Onda* instated the tag line: “An Online Latinx Theatre Journal” as opposed to “The Journal of the Latinx Theatre Commons.” As such, *Café Onda* became an integral part of HowlRound’s larger online journal as opposed to a separate, co-existing publication. With the editorial board disbanded, *Café Onda* relied on HowlRound editorial staff—Jamie Gahlon, Vijay Mathew, Ramona Ostrowski, JD Stokely, and Abigail Vega—to publish content that gave voice to disruptive ideas regarding Latinx theatre and to facilitate digital connections among theatre practitioners across the continent.

Similar to HowlRound, the updated *Café Onda* valued “generosity and abundance, community and collaboration over isolation and competition, diverse aesthetics, equity, inclusivity, and accessibility for underrepresented theatre communities and practices, and global citizenship” (Latinx Theatre Commons, CO Update). The journal sought content that shined new light on Latinx theatre productions: Latinx theatre beyond major regional centers such as New York, Chicago, and Los Angeles; Latinx artists and scholars

“communing” to enact change; unique collaborations among Latinx, allied, and other POC artists; Latinx theatre and performance history, and public-facing scholarship. The fully revamped *Café Onda* continued to be a space to ignite conversations, ask questions, trouble misconceived notions and wrongful assumptions, and challenge the status quo. The other notable edit to the journal’s mission was the inclusion of the following: “*Café Onda* is not a peer-reviewed publication, and does not aim to be” (Latinx Theatre Commons, CO Update).

In perhaps a utopian dream for *Café Onda*, Brian Herrera notes, “*Café Onda* can’t make all our virtual dreams come true, but this space can celebrate the dynamic creativity and connectivity of Latina/o theatermakers as together we build our digital present” (“Our Digital Present”). Yet, what happens when the very platform that has the potential to stage the digital present dissolves?

### **Do We Still Need a Digital Latinx Theatre Journal?**

After operating as part of HowlRound from 2013-2018, *Café Onda* officially ended. In September 2018, HowlRound unveiled their new website, which, for all intents and purposes, has improved the site’s usefulness. In this new structure, the page for *Café Onda* didn’t have the same usability as before. Now, all content that would have formally been a part of *Café Onda* is tagged “Latinx Theatre,” which is one of the featured tags on HowlRound. Accordingly, content about the spectrum of Latinx theatre-making still exists on the platform, albeit in a slightly different way. While the stories are still being told and the website is still functioning, the cohesiveness and general sense of community has been lost. There is now no longer a digital community exclusively dedicated to disseminating writing on contemporary Latinx theatre. This loss can most be felt through the lack of a digital space to host relevant conversations about Latinx theatre in a meaningful way. The LTC still relies on Facebook to do this work, but these conversations are largely superficial and focused on advice and recommendations. *Café Onda*’s objective was always to stage a deeper conversation than Facebook would allow.

Abigail Vega reflects on the sunseting of *Café Onda*: “I wonder if in the long term we will look back—I don’t know if it’s possible now—and recognize that this was just a natural progression of the conversation” (personal interview). *Café Onda* began as a space for Anne García-Romero and Tlaloc Rivas to respond to very specific questions and something very real—that there was no space online where people were regularly talking about the place of Latinx theatre within the larger American theatre ecosystem. From there

the conversation became more democratized as *Café Onda* grew, allowing anyone to take the mic and have a platform. Vega posits, “It was a giant experiment in democratized pushing your way to the front and standing at the podium because literally anybody could all of a sudden have the mic if it was a strong enough pitch. You didn’t have to know anybody to get in” (personal interview). Now, nearly two years after *Café Onda* ceased operations, it is clear that the conversation is still happening, albeit in a different way. According to Vega, “The LTC is not the holder of the conversation anymore. It’s not a bad thing. It’s just a thing that is true” (personal interview). As *Café Onda* began to sunset, other outlets began discussing Latinx theatre, creating less need for *Café Onda* to be the exclusive holder of that conversation. Latinx culture websites such as Remezcla and Latino Rebels began to regularly cover theatre, while venues like *American Theatre’s* website and the Lark blog increased their coverage of Latinx theatre.

Even so, others see this shift in conversation in a more negative light. For Tlaloc Rivas, the fact that *Café Onda* disbanded fills him with disappointment and reminds him of the challenges that the Latinx community still faces in achieving equity and inclusion in American regional theatre as well as the country at large. In an interview, Riva stated:

I believe that the advances and success we’ve made with the Latinx Theatre Commons, while significant and extraordinary, have inadvertently created a lull or complacency that everything is hunky dory—which isn’t true. We are in the midst of a national crisis where a war is being waged against the Latinx people in the U.S. and from the Americas. The other thing that bothers me is that once an individual gets a bone thrown at them from the American regional theater, everything is fine. Well, no it’s not. You can’t pull up the ladder behind you once you’ve reached success. There is still much to be done in terms of not only how our narratives are being portrayed on stage, but WHO gets to tell our stories. We still have non-Latinx playwrights and directors being given the opportunities to appropriate and stage new work over Latinx artists, and it is often our own ‘Raza’ who continue to perpetuate the history of exclusion for the sake of self-advancement. But then again, maybe we can only operate from a ‘crisis mode’... and until it happens again, *Café Onda*, which was intended to connect and support one another from across disciplines and regions, will just become an unused resource. (personal interview)

**Conclusion: What Future Does a Digital Journal Hold?**

Ultimately, *Café Onda*'s brief history demonstrates several of the vulnerabilities of digital scholarship. Despite being a place to disseminate research efficiently and with a larger audience than traditional academic publishing, the journal was limited from the very beginning simply by being housed on HowlRound. Just like the LTC's symbiotic relationship with HowlRound, while some things are lost in the collaboration, many other things are gained. In the case of *Café Onda*, HowlRound provided a legitimate, well-designed, public-facing platform that allowed the journal—and the LTC—to grow far beyond the Latinx theatre community itself. Moreover, HowlRound's infrastructure enabled an efficient workflow from submission to publication. All in all, HowlRound staff donated dozens of hours of volunteer labor per week. Yet, the demise of the journal ultimately reveals issues that were inevitable from the start. *Café Onda* was subsidiary to HowlRound and, as such, was limited by the very platform that enabled it. The volunteer *Café Onda* editorial board was limited in terms of curation, frequency, and publication of content. And, perhaps most significantly, the LTC Steering Committee never bought into *Café Onda*, at least as a whole. Yes, there were certain Steering Committee members who were key allies to the growth and success of the journal, but, by and large, there was a lack of support. According to Vega, "There wasn't resistance. There was apathy." She also notes that the journal was not "a priority. There was no structure in place to debrief about what was being written or who was reading it" (personal interview). Looking back, Vega wonders if the dedication of 10-15 minutes of each monthly LTC Steering Committee meeting to discuss what was being published would have radically changed the way that the Steering Committee viewed *Café Onda*. This would have encouraged deeper engagement and, perhaps, more advocacy and support of the conversation surrounding *Café Onda*.

Even so, I argue that the main dilemma was, in fact, the relationship with HowlRound, which limited the journal. Emily Aguilar concurs: "I never had a sense of what HowlRound's vision for *Café Onda* was. And I'm not even sure if they knew" (personal interview). During my conversation with Aguilar, we shifted to the hierarchy between HowlRound and *Café Onda* that inevitably existed from the beginning of both projects. Aguilar adds, "If *Café Onda* is subsidiary to HowlRound, are we truly rooted in equity?" (personal interview). This is not to say that the relationship between the two publications was entirely fraught or problematic. I point out the setbacks simply to demonstrate how the larger platform—HowlRound—limited the

smaller one—*Café Onda*. At a certain point, there was simply no longer room to grow. During the heyday of *Café Onda* in 2015-16, Aguilar and I took the journal in exciting new directions. As content rolled in and the journal grew, we were met with the realities of organizing a volunteer editorial board while being volunteers ourselves. Put simply, we couldn't continue the level of work while also maintaining full-time jobs and being freelance artists ourselves. The volunteer-based model became too much to overcome. When Aguilar and I tried to find new leadership for the journal, we were met with many challenges. Simultaneously, HowlRound was slowly implementing the changes that would fully take force in September 2018. By that point, there was no realistic way that the journal could continue. As such, the journal ended its run.

While nearly every LTC initiative has been an unquestionable success, *Café Onda* lurks in a gray area. On the one hand, the journal consistently met its mission by producing research on Latinx theatre, connecting previously disconnected Latinx theatre-makers from across the country, and updating the narrative of American theatre to be more inclusive of Latinx voices. On the other hand, the journal doesn't exist anymore, which has, unexpectedly, left a gap of sorts in the way that audiences receive information about Latinx theatre. Yes, HowlRound is still committed to publishing content on Latinx theatre, but this content is now under the umbrella of HowlRound rather than *Café Onda: Journal of the Latinx Theatre Commons*. And therein lies one of the disappointing aspects of this relationship. *Café Onda*'s successes and failures speak to the need for digital humanities projects that are collaborative in nature. In this case, I propose that projects not only need collaborators to make the product itself, but, perhaps more importantly, collaborators to act as supporters, offering an unwavering foundation to help build, grow, and sustain the work. As theatre-makers continue to chart our digital narrative, we must be mindful of what platforms we use, acknowledging what is lost and gained by each, recognizing that, while one collaboration may be beneficial in the short term, things might change in the long term. While many questions have been answered through the Latinx Theatre Commons' work with *Café Onda*, one remains: What is the future of digital Latinx theatre scholarship?

*University of Houston*

## Notes

<sup>1</sup> HowlRound Theatre Commons is a “free and open platform for theatremakers worldwide that amplifies progressive, disruptive ideas about the art form and facilitates connection between diverse practitioners” (HowlRound). HowlRound does this by producing in-person convenings, hosting live-streams on HowlRound TV, and publishing content relevant to its mission among other initiatives. HowlRound’s scope is wide-reaching and tackles global theatre as well as theatre speaking to the intersections of multiple identities. HowlRound is the Latinx Theatre Commons’ philosophical parent and also provides much of the LTC’s infrastructure.

<sup>2</sup> For more on the Latinx Theatre Commons, see: Brian Eugenio Herrera, *The Latinx Theatre Commons Boston Regional Convening: A Narrative Report*; Teresa Marrero, “The Latinx Theatre Commons: A Commons-based Approach Movement;” Trevor Boffone, Teresa Marrero, and Chantal Rodríguez, *Encuentro: Latinx Performance for the New American Theatre*; and Olga Sánchez Saltveit, “The Latinx Theatre Commons: Feminist Decolonization in the Early Years of a Movement to Transform the Narrative of the American Theatre.”

<sup>3</sup> It is worth mentioning that all contributors to *Café Onda* were paid.

<sup>4</sup> Under the direction of founder Jacob G. Padrón, The Sol Project is a New York City-based theatre initiative dedicated to producing Latinx playwrights off Broadway and at regional theatres.

<sup>5</sup> As a non-hierarchical movement, the LTC uses the term “champion” for the leaders of its committees, initiatives, and projects. These individuals quite literally “champion” the work. Past champions of *Café Onda* include Tlaloc Rivas, Georgina Escobar, Emily Aguilar, Trevor Boffone, and Arlene Martínez-Vázquez. Past Editorial Board members include Anne García-Romero, Tlaloc Rivas, Nancy García Loza, Sandra Islas, Beatriz Rizk, Tiffany Vega, Brian Eugenio Herrera, Marisela Treviño Orta, Teresa Marrero, Courtney Flores, Gregory Ramos, Marci R. McMahon, Patricia Herrera, Alex Meda, Gina Sandi-Díaz, Oscar Franco, Jelisa Jay Robinson, Estefanía Fadul, Sarah Guerra, and Catherine María Rodríguez.

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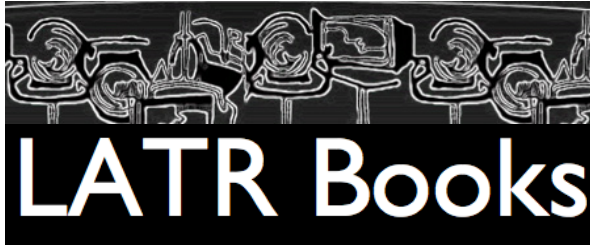
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