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For Immediate Release

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**Yale Repertory Theatre
presents**

***Notes on Killing Seven Oversight, Management and
Economic Stability Board Members***
By Mara Vélez Meléndez
Directed by Javier Antonio González

April 25–May 17

Yale Repertory Theatre (James Bundy, Artistic Director; Florie Seery, Managing Director) presents ***Notes on Killing Seven Oversight, Management and Economic Stability Board Members*** by **Mara Vélez Meléndez**, directed by **Javier Antonio González**. ***Notes on Killing...*** will be performed April 25–May 17 at Yale Repertory Theatre (1120 Chapel Street). Opening Night is Thursday, May 1 at 8PM, which is also the first press performance.

The production features scenic design by **Patti Panyakaew**, costumes by **Arthur Wilson**, lighting by **Yung-Hung Sung 宋永鴻**, sound by **Joyce Ciesil**, hair design by **Matthew Armentrout**, projections by **Doaa Ouf**, dramaturgy by **Daria Kerschenbaum** and **Abraham E.S. Rebollo-Trujillo**, technical direction by **Cathy Ho 何家寶**, fight and intimacy direction by **Kelsey Rainwater** and **Michael Rossmly**, vocal and dialect coaching by **Cynthia Santos DeCure**, casting by **Calleri Jensen Davis**, and stage management by **Aura Michelle**.

The cast includes **Christine Carmela** as Lolita and **Samora la Perdida** as the Receptionist.

About Notes on Killing Seven Oversight, Management and Economic Stability Board Members

Early one morning, Lolita, a young Boricua trans woman, arrives at a suspicious (let's say evil) Wall Street office with a mission: to take down all seven members of the Puerto Rico Oversight, Management and Economic Stability Board. Much to her surprise, the receptionist who welcomes her has, more than a story to tell, *a show to put on*. A revenge saga giving existential drag extravaganza, Mara Vélez Meléndez's subversively funny play takes aim at the unelected officials who think they know what's best for the people—and for our own bodies—and the elected ones who appoint them.

Production support for *Notes on Killing Seven Oversight, Management and Economic Stability Board Members* is provided by Yale's Binger Center for New Theatre.

Ticket Information and Performance Calendar

Tickets are \$15, and \$30–\$35 (all previews), \$15 and \$50 (weeknights), and \$15 and \$65 (weekends and matinees). Student tickets are \$15 for all performances. Tickets are available online at yalerep.org, by calling (203) 432-1234, and in person at the Yale Rep Box Office (1120 Chapel Street).

Friday, April 25	8PM	Preview
Saturday, April 26	8PM	Preview, Post-Show Discussion
Monday, April 28	8PM	Preview, Post-Show Discussion
Tuesday, April 29	8PM	Preview
Wednesday, April 30	8PM	Preview
Thursday, May 1	8PM	Opening Night
Friday, May 2	8PM	Queer Theater Night
Saturday, May 3	2PM	
Saturday, May 3	8PM	
Tuesday, May 6	8PM	
Wednesday, May 7	2PM	Pre-performance Reception and Discussion
Wednesday, May 7	8PM	
Thursday, May 8	8PM	
Friday, May 9	8PM	
Saturday, May 10	2PM	Touch Tour, Audio Description, Talk Back
Saturday, May 10	8PM	ASL
Tuesday, May 13	8PM	
Wednesday, May 14	8PM	
Thursday, May 15	8PM	
Friday, May 16	8PM	Latinx Theater Night, Spanish Open Captioning
Saturday, May 17	2PM	Open Captioning
Saturday, May 17	8PM	

The Creative Team

Biographies are submitted by the artists and edited for common house style by Yale Rep.

Mara Vélez Meléndez *she/her* (Playwright) is a playwright born and raised in Puerto Rico. She made her Off-Broadway debut in 2022 with *Notes on Killing Seven Oversight, Management and Economic Stability Board Members*, produced by Soho Rep and The Sol Project. Mara was a 2023 MacDowell Fellow, a 2020-2021 Playwrights Realm Writing Fellow, and a member of Ars Nova's PlayGroup. She also adapted the Spotify/Gimlet podcast, *Case 63*, starring Julianne Moore and Oscar Isaac. Other plays include *Baby, This Is Not The Oxcart* (Clubbed Thumb Biennial Commission Finalist), and *Thelma and Louise and the Time Machine* (2022 Breaking The Binary Theater Festival). Playwriting M.F.A.: Hunter College.

Javier Antonio González (Director) is a playwright, director, and filmmaker who has served as the founding artistic director of CATORCA since 2009. Some of their authorial work with the company includes *Lying Lydia; Distant Star* (adapted from Roberto Bolaño's novel); *Zoetrope; Open up, Hadrian; Barceloneta, de noche; FLORIDITA, my Love*. Their feature film *The Entitlement* received the Best Screenplay Award at the Manhattan Film Festival 2018 and received a nomination for the Tarkovsky Best Director Award at the BLOW-UP Arthouse International Filmfest 2019. In 2016, they directed their original translation of *A Midsummer Night's Dream* in San Juan, Puerto Rico, for Teatro en el Parque. Their work has been published in the anthologies, *Plays and Playwrights 2011* (New York Theatre Experience), *Encuentro: Latine Performance for the New American Theater* (Northwestern University Press), and in the journals *Revista Conjunto* (Casa de las Americas, Havana), *Revista Los Bárbaros* (Spain), and *The Puerto Rico Review*. Javier holds a BA from the University of Puerto Rico and an MFA from Columbia University School of the Arts. They were a Van Lier Directing Fellow, a member of the Public Theater's Emerging Writers Group and a recipient of the Global Connections–In the Lab grant from TCG. Recent productions outside of Caborca include *Electra* and the devised work *Inspired by French Cinema* at Barnard College, *The Lower Depths* at NYU, and *Iphigenia Among the Taurians* at The New School.

Patti Panyakaew (Scenic Designer) is a third-year M.F.A. candidate at David Geffen School of Drama, where she designed *Fucking A* and *A Midsummer Night's Dream*. Her other recent credits include *The Addams Family, Hedda Gabler* (Bangkok); *Heaven Is Something to Keep You Warm, And the Beetle Hums, The Rasa Jar* (Yale Cabaret); and *Constellations* (Yale College). She also works as an architect and a costume illustrator with credits on *3 Summers of Lincoln, The Untitled Unauthorized Hunter S. Thompson Musical* (La Jolla Playhouse); and *Redwood* starring Idina Menzel (Broadway). pattipanyakaew.com

Arthur Wilson (Costume Designer) is a third-year M.F.A. candidate at David Geffen School of Drama, where credits include *Cactus Queen* and *Uncle Vanya* as well as *Scenes from Beckett* at Area Cooperative Educational Services (ACES). Arthur's previous Yale Rep credits include *Eden* (associate costume designer) and *falcon girls* (assistant costume designer). Other assistant design credits: *Candide* (Glimmerglass Opera, 2023); *Marys Seacole* (the Geffen School); Edward

Albee's *Who's Afraid of Virginia Woolf?* (Yale Rep); *Emma: The Musical* (Ensemble Theater Company, 2020). Assistant set design: *Clueless: The Musical* (West End, 2025); *Harvey* (Laguna Playhouse, 2019); *Skylight* (Chance Theater, 2019). Arthur holds a double B.A. in music and theater, California State University, Fullerton.

Yung-Hung Sung 宋永鴻 *he/him* (Lighting Designer) Originally from Kaohsiung, Taiwan, Yung-Hung Sung is a third-year M.F.A. candidate at David Geffen School of Drama. His design footprints have been seen around several nations and major theaters in Taiwan, such as National Theater of Taiwan, National Taichung Theater, and National Kaohsiung Center for the Arts (Weiwuying). Also, Edinburgh International Fringe Festival, Migration Matters Festival (UK); Beijing Dance Festival, Shanghai International Festival of Arts (China); Changmu Performing Arts Festival (Korea); Festival Off Avignon (France). Selected awards include *Ten Lines of Poetry to NK*, which received Bronze for Professional Lighting Design at the World Stage Design Exhibition 2022 in Calgary, Canada. Recent work includes *Rent Free*, *Cleansed*, and *Macbeth* at the Geffen School. He believes that scenography exists only when it helps tell a story better.
yhslightingdesign.com

Joyce Ciesil (Sound Designer) Originally from the suburbs of Chicago, Joyce is a Jeff Award-nominated sound designer and a third-year M.F.A. candidate at David Geffen School of Drama, where her credits include *Hamlet*, *Uncle Vanya*, and *littleboy/littleman*. This past summer Joyce was the resident sound designer for the National Playwrights Conference at the Eugene O'Neill Theater Center, and an NTI Theatermakers Summer 2024 Faculty Member. Selected design credits include *falcon girls* (Yale Rep), *Hurricane Diane* (Theater Wit), *Seven Days at Sea* (Light and Sound Productions), and *SPAY* (Rivendell Theatre Ensemble).

Matthew Armentrout (Hair Designer) previously worked at Yale Rep on *The Inspector*, *The Far Country*, *Escaped Alone*, *Wish You Were Here*, *The Brightest Thing in the World*, Edward Albee's *Who's Afraid of Virginia Woolf?*, *Today is My Birthday*, and *Manhatta*. Broadway: *Birthday Candles*, *Paradise Square*, *Flying Over Sunset*, and *Bernhardt/Hamlet*. Off-Broadway: *Merrily We Roll Along* (Roundabout), *Othello* (Shakespeare in the Park). Regional: *Bliss* (The 5th Avenue Theatre), *Jitney* (National Tour), *Paradise Square* (Berkeley Repertory Theatre).

Doaa Ouf (Projection Designer) is a third-year M.F.A. candidate at David Geffen School of Drama. She is a multidisciplinary artist working at the intersection of projection design, directing, and producing for both theater and film. Her work seamlessly integrates her expansive experiences to create compelling, narratively immersive, and deeply resonant storytelling. Select credits include *rent free*, *A Midsummer Night's Dream*, *Fucking A* (the Geffen School); *We Live in Cairo* (New York Theatre Workshop, animator); *El Coqui Espectacular and the Bottle of Doom* (Long Wharf Theatre, animator); *Beinecke Plaza* (Yale Cabaret, director); *Arlington*, *The Seven Methods of Killing Kylie Jenner*, *Dragaret* (Yale Cabaret, projection designer); *the betrayal project* (Yale Summer Cabaret, projection designer); *the ripple, the wave that carried me home* (Yale Rep, assistant projection designer); *Gypsy* (Yale Arts Coalition, associate projection designer); *Popcorn Falls* (Walnut Street Theatre, associate director); *The 5*

Stages (producer/director); *Murder by Midnight* (Rutgers, director); *The Spitfire Grill* (Rutgers, associate director); Summer Play Fest (producer). Doaa is proud to have served as the Artistic Director for Yale Cabaret's 56th season, Sandbox. Originally from Cairo, Egypt, she is a graduate of Rutgers University and is endlessly grateful to everyone whose love and support have shaped her into who she is today. doaaouf.com

Daria Kerschenbaum (Production Dramaturg) is a second-year M.F.A. candidate in Dramaturgy and Dramatic Criticism at David Geffen School of Drama. She is also a managing editor at *Theater* magazine, Yale's journal of theater and performance. She has been a production dramaturg on *Charity* and *Ruzante* (Geffen School), and her work at the Yale Cabaret includes *The Aughts* and *My Six Therapists*. In 2021, Daria was named an artist-in-residence at the Center at West Park, where she produced her play, *Virginia/Poe*. Daria holds a B.A. in playwriting and English from Fordham University.

Abraham E.S. Rebollo-Trujillo s/he (Production Dramaturg) is a known commie fag Jew and second-year Dramaturgy and Dramatic Criticism student developing his practice in Spanish-Greek-English translation. Her dramaturgy is primarily concerned with anti-imperialism and liberation, and as such he has participated in various projects meant to bring attention and aid to Palestinians and others suffering under genocidal regimes: *Seven Jewish Children* (producer/performer), which raised funds for Medical Aid for Palestinians; *Dragaret* (performer, as Frida Kahlor), from which s/he donated his tips to the United Nations Relief and Works Agency in 2024 and to Advocates for Trans Equality in 2025; and a reading of *Twenty One Positions*, which raised funds for mutual aid initiatives for Palestinians in Gaza. S/he dedicates this work to dismantling occupation, from Puerto Rico to Palestine.

Cathy Ho 何家寶 (Technical Director) is a second-year M.F.A. candidate at David Geffen School of Drama. Her credits include serving as the Technical Director for the Main Lantern "TPE-40" at the Taipei Lantern Festival and as the Winch and Rigging System Designer for the Main Lantern "The New" at the same festival. In 2022, she and Steph Lo won the Technical Invention (TIP) First Prize in Calgary, Canada.

Kelsey Rainwater (Fight and Intimacy Director) is an intimacy and fight director, and actress based out of the ancestral lands of the Quinipiac people. Kelsey's work was recently seen in *Liberation* at Roundabout and *Hell's Kitchen* on Broadway. Some of her other credits include *Walden* at Second Stage; *Jordan's, Sally and Tom*, and *Manhatta* at The Public Theater. Other credits include, *Hot Wing King* at Hartford Stage, *In the Southern Breeze*, *Measure for Measure*, and *White Noise* by Suzan-Lori Parks, directed by Oskar Eustis at The Public Theater; *Blues for an Alabama Sky* with the Keen Company; *The Inspector*, *Wish You Were Here*, *Between Two Knees*, Edward Albee's *Who's Afraid of Virginia Woolf?*, *Mojada: A Medea in Los Angeles*, and *the ripple, the wave that carried me home* at Yale Rep. Film and television: *Baby Ruby*, *The Green Veil*. She is a Lecturer in acting at David Geffen School of Drama, co-teaches stage combat and intimacy, and is a Resident Fight and Intimacy Director for Yale Rep.

Michael Rossmly (Fight and Intimacy Director) is a Resident Fight and Intimacy Director for Yale Rep, a lecturer in acting at David Geffen School of Drama, and Stage Combat and Intimacy Advisor for Yale College. Broadway credits include *A Tale of Two Cities*, *Cymbeline*, and *Superior Donuts*. Regional theater credits include The Public Theater, Roundabout, The Atlantic, Primary Stages, Westport Country Playhouse, Goodspeed Musicals, Paper Mill Playhouse, Asolo Rep, The Old Globe, TheaterWorks Hartford, Princeton University, The Acting Company, Soho Rep, the Geffen Playhouse, Long Wharf Theatre, McCarter Theatre, Kansas City Rep, People's Light & Theatre, and others. He was nominated for a 2017 Drama Desk Award for The Public's production of *Troilus and Cressida* and is a 2024 Barrymore Award nominee for *Bonez* at People's Light. Upcoming: the Broadway premiere of Branden Jacobs-Jenkins's *Purpose* directed by Phylicia Rashad.

Cynthia Santos DeCure *she/her/ella* (Vocal Coach) is an actor, voice, and dialect coach. She is an Associate Professor of Acting at David Geffen School of Drama, certified in both Knight-Thompson Speechwork® and as Associate Teacher of Fitzmaurice Voicework®. Some dialect credits: *Wish You Were Here*, *Mojada: A Medea in Los Angeles*, *Today is My Birthday*, *El Huracán* (Yale Rep); *Laughs in Spanish* (Hartford Stage, Denver Center); *La Tempestad/The Tempest*; *La Broa'* (Trinity Rep); *Espejos/Clean* (Milwaukee Rep); *Queen of Basel* (TheaterWorks Hartford); *Cymbeline* (New York Classical Theatre); *Quixote Nuevo* (Portland Center Stage, Seattle Rep., South Coast Rep., Denver Center, Round House Theatre); *Scenes with Cranes* (REDCAT); *In the Heights* (Marriott Theatre, Phoenix Theater, Chance Theater); *The Long Road Today* (South Coast Rep); *Orange Is the New Black* (Netflix); and *The Affair* (Showtime). Member of SAG/AFTRA, AEA. Publications: *Scenes for Latinx Actors*, and *Latinx Actor Training*.

Calleri Jensen Davis (Casting Director) is a creative casting partnership among James Calleri, Erica Jensen, and Paul Davis of over 20 years. They began their collaboration with Yale Rep in 2023 with *Mojada: A Medea in Los Angeles* and *the ripple, the wave that carried me home*. Broadway credits: *The Piano Lesson*, *Topdog/Underdog*, *for colored girls...*, *Thoughts of a Colored Man*, *Burn This*, *Fool for Love*, *The Elephant Man*, *Hedwig and the Angry Inch*, *Of Mice and Men*, *Venus in Fur*, *A Raisin in the Sun*, *33 Variations*. Television: *Love Life*, *Queens*, *Dickinson*, and *The Path*, to name a few. callerijensendavis.com

Aura Michelle (Stage Manager) is a third-year M.F.A. candidate from Canada. Her recent stage management credits include *Pearl's Beauty Salon*, *Fucking A*, *The Winter's Tale*, *Macbeth*, *rent free* (David Geffen School of Drama); *Romeo et Juliette* and *Kiss Me, Kate* (Central City Opera); *Shakespeare's Women*, *Love and Information*, and *Dead Man's Cell Phone* (University of Victoria, Phoenix Theatre, her alma mater). She has immense artistic passion for unconventional, multi-lingual, multi-generational, and politically evocative work.

The Cast

Christine Carmela *she/her* (Lolita) is an actress/writer who is positively thrilled to be returning to the role of Lolita for the third time, a role she originated in the world premiere of the play at Soho Rep. She acquired her B.F.A. in acting from TCU and her M.F.A. in writing for screen from

USC. Her work on stage has been seen at Moxie Theatre, Amphibian Stage, Circle Theatre, Uptown Players, and more. Her work as a writer has been seen at Amphibian Stage, and most recently, the Yale Dramatic Association. She'd like to dedicate her performance to her late abuela, for making her the proud Boricua she is today.

Samora la Perdida *she/they* (The Receptionist) originated the role of the Receptionist at Soho Rep. She is a Princess Grace Award winner, YoungArts Fellow, and the inaugural recipient of Baryshnikov Arts Center's Artist Labs Residency. Her musical *Spanglish Sh!t*, can be heard on *Playbill's Songwriter Series* as well as her TEDxTALK: *Do Latines Need to Speak Spanish?* She starred in Quiara Alegría Hudes's *My Broken Language* at Signature Theatre as well as Tina Landau's *A Transparent Musical* at the Mark Taper Forum. She will make her feature film debut in Tina Romero's horror comedy *Queens of the Dead*.

About Yale Repertory Theatre

Yale Repertory Theatre, the internationally celebrated professional theatre in residence at David Geffen School of Drama, has championed new work since 1966, producing well over 100 premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Seventeen Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and ten Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Established in 2008, Yale's Binger Center for New Theatre has distinguished itself as one of the nation's most robust and innovative new play programs. To date, the Binger Center has supported the work of more than 70 commissioned artists and underwritten the world premieres and subsequent productions of nearly 40 new plays and musicals at Yale Rep and theaters across the country—including this season's *falcon girls* by Hilary Bettis; Nikolai Gogol's *The Inspector*, newly adapted by Yura Kordonsky; and *Notes on Killing Seven Oversight, Management and Economic Stability Board Members* by Mara Veléz Meléndez.

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