



LA MAMA EXPLORATIONS PRESENTS

SCARS AND SWEET POTATO CHIPS



18-20 AUGUST



DIRECTOR

Tess Walsh

Tess Walsh (she/her) is a Naarm based creative, who graduated from Music Theatre at Federation University in 2016. Tess works predominantly as a theatre director and her recent credits include; Go/ No Go by Nat Frijia (Go/ No Go Circus), Most Notorious Pyrates by Nat Frijia (Go/ No Go Circus), The Boys by Gordon Graham (Sevenfold Theatre Company, 2025), and Blue to the Horizon by Sarah Wynec (Sevenfold Theatre Company, 2023) for which she received a Greenroom Award Nomination for Best Direction. Tess works as Deputy Patron Service Manager for Her Majesty's Theatre Melbourne. In 2023, Tess became a proud member of Sevenfold Theatre Company, and is now the Executive Director. She has recently taken on a new position of Production Coordinator with One Fell Swoop Circus.



DIRECTOR'S NOTE:

When I first read Scars and Sweet Potato Chips, I realised just how little I knew about the reality of living with endometriosis, and how little I'd seen these stories presented on stage or screen.

This is a deeply personal story, not just for Karli, but for many who she interviewed to help create the story and dialogue featured throughout the play. I understood being part of this work meant I had a responsibility to handle these stories and lived experiences with sensitivity and care. Throughout this process the focus would always be on honouring and highlighting the reality of living with endometriosis or similar conditions.

I feel fortunate to have had a team of creatives and cast who have worked hard on achieving this goal. It has been a pleasure working with a talented group of actors who have brought authenticity to their characters. They have found lightness amid material that could easily sit in darkness. Living with these conditions comes with highs and lows and it was important for us to showcase that through the play.

SASPC not only focuses on those living with endometriosis, but also those around them; family, friends, colleagues, health care providers and the role they play. I hope that audiences leave feeling better informed and with a new level of understanding and empathy for those they know who live with these conditions.

The play has had huge growth over the past few months and I'm excited for what's to come next. Thanks to La Mama for giving us this opportunity to develop the work, and get it in front of an audience.

CAST

Lucy May Knight

Ava

Lucy May Knight (they/she) is a queer, Naarm based actress. Lucy is most recently known for ending 2025 with a nomination for 'Best performer in a musical' with Broadway Australia for their work in 'Robin Hood' (Melbourne Shakespeare Company) They have always had a strong vision of being in the creative sector which led them to move from Tasmania to complete their formal training at Federation University, graduating in 2022. Some of Lucy's favourite credits include 'The Wacky Wombat' as the Wombat (Melbourne Shakespeare company) 'Blue to the horizon' as Chris (Sevenfold theatre), 'Midsummer Night's dream' as Hermia (Sevenfold theatre) and 'Twelfth Night' as Officer Curio (Melbourne Shakespeare Company) 'Ruthless!', Louise/Eve/Swing (Stagebugs Productions.)



Adam White

Adam

Adam White (he/him) is a Naarm/ Melbourne based actor/musician represented by Williams Management. He completed his professional training with Federation University, and later furthered his training with Brave Studios. Recent credits of his include award winning horror short 'The Dysphoria', making it to some of the largest queer and genre based film festivals in the world, winning best short film at 'Fantastic Fest' in the US, 'Best Australian Short' at Melbourne Queer Film Festival, among other awards. He co wrote 'DADAM', an absurdist musical sketch comedy show co-written alongside Darcy Tranter at Melbourne International Comedy Festival. If he's not acting, you'll find Adam writing/ producing music in his indie rock band Split Soles (you should go stream them or follow @splitsolesband). Some other favourite credits include 'Pokèlesque (GeekOut! Nerdlesque)', 'Shakespeare's Reservoir Dogs' (The Ghostlight League), comedic web series 'Possum Hunter' (@possumhunters) and 'The Hidden Orchard' (Fresh Theatre)

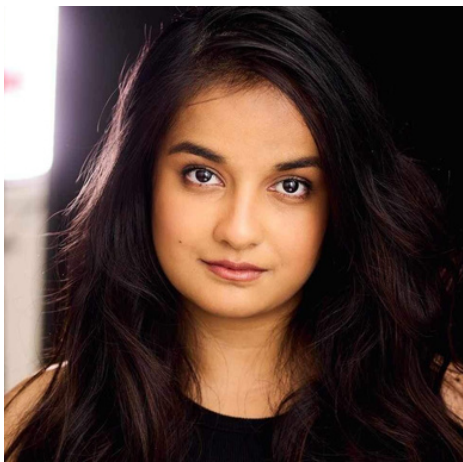


Stephanie Beza is a multi-award nominated actor, writer, musician, improviser and clown. She graduated from Federation University's Arts Academy with a degree in Musical Theatre, and in 2019 made her professional stage debut in Opera Australia's Faust. In 2020–2022, Stephanie completed three national tours with Brainstorm Productions, performing to over 75,000 kids across Australia. After vowing never to do improv, Stephanie became Dance Captain of Impromptunes, Australia's leading improvised musical comedy troupe. Stephanie is proudly one third of the sketch comedy trio, Sugar Bits, who were recently nominated for the 2025 Golden Gibbo Award (Best Independent Theatre) at the Melbourne International Comedy Festival. Stephanie also has a particular passion for new Australian Theatre. Highlights include *Blue to the Horizon* (dir. Tess Walsh), *The Breaths in Between* (dir. Maya Britbart-Ellazam) and *This Means War* (dir. Zoe Harlen). Other notable credits: *Velma Kelly* in *Chicago* (dir. Alister Smith), *Muffin* in *Voldemort* and the *Teenage Hogwarts Musical Parody* (dir. Miranda Middleton) and *Mum* in *Clancy of the Outback* (Salty Theatre). Just to shake things up, Stephanie holds a Diploma of Auslan. She is a proud MEAA member, a performer with Junkyard Beats and a Captain at the Starlight Children's Foundation.

**Nicole Rammesh**

Dani | Daughter | Toni

Singapore born and Adelaide raised, Nicole (she/her) is a Melbourne-based multidisciplinary artist. Nicole is an inaugural graduate of the Elder Conservatorium's Bachelor of Music Theatre. Her course credits include *Al! in Mamma Mia!*, *Spring Awakening*, *Cabaret*, and *Songs for a New World*. After graduating, Nicole starred in the leading roles of *Deb* in *Ordinary Days* (dir. Brad Dylan), *Sophie* in the Greenroom award-winning *Blue to the Horizon* (dir. Walsh & Kim), and *Vicky* in *A Grand Night for Singing* (dir. Erin James). Offstage, Nicole is passionate about directing and stage-management roles. Production team credits include *School of Rock* (StAM), 25th Annual Putnam County Spelling Bee (Salt Pillar Prod.), *ReConnect!* (NSA Theatre of Disability), and *The Grinning Man* (Salty Theatre). Other credits include *Miss Saigon* (Yvonne, The Met of SA), *This Means War* (Emma, Sevenfold TC), and *Chess* (Choir, Storeyboard Entertainment). Currently, Nicole is a cabaret artist in the interactive Spice Girls tribute show *Spice Up Your Night*, as *Scary Spice!*



A performer with a flair for research, production and creative development. Karli moves between cast, crew and operations positions regularly. Originally from Yungaburra (FNQ) and now based in Naarm, Karli grew up a country kid with a passion for dance and performance. This led to both her Bachelor of Creative Arts (Acting) and Master of Arts (Creative Arts) where she developed her verbatim play, *Scars and Sweet Potato Chips*. At the start of her career, Karli performed for many years with Brainstorm Productions touring across five Australian states, so if you were at school from 2018–2022 you may have seen her! Her recent theatre credits include *Grave Issues* by 24 Carrot Productions (2023), *The Boys* by Sevenfold TC (2025), and now *Scars and Sweet Potato Chips*. Short films include *Rotting Hill* (2024) and *Left As Strangers* (2024). Karli proudly holds both a board position and the operational role of Development Manager for Sevenfold Theatre Company. Her creative credits also extend to ASM'ing Sevenfold's *A Midsummer Night's Dream* (2024) and co/solo producing various shows for Adelaide Fringe or Melbourne Comedy Fest, and most recently Sevenfold's *This Means War* Concert Reading (2025) and now *Scars and Sweet Potato Chips*.



WRITER'S NOTE:

This work has been a long time in the making and involved many people along the way.

It began as a post-surgery, potentially anesthesia-induced idea, and became something real thanks to the encouragement and support of my dear friend Brodie, following my own diagnosis surgery.

Scope Short Play Festival gave it its first opportunity and became the basis to which my application to a research degree. Which is where it became increasingly clear that the show needed more than my voice alone. To Janet, my supervisor, thank you. You gave me theoretical and emotional support to make the many voices heard, resoundingly. Everything since has been built on that.

To the interview participants: without you, this wouldn't be what it is today.

And to everyone who has come through a development, each of you helped it evolve. It has grown stronger, always saying what needed to be said while keeping its realness and its layers.

And lastly, to the current creative team and La Mama for giving us the opportunity to explore, thank you. You took on this challenge and have helped make it so much more!

This play really shows how important community is, both to the arts and to Endo warriors as well. So to those that are yet to be diagnosed, or those that already are, you're not imagining it.

CREATIVES

Lisa Ganderton

Intimacy Co-ordinator

Lisa Ganderton (they/she) is an Intimacy Coordinator and proud to be supporting such important storytelling as *Scars* and *Sweet Potato Chips*, intersecting lived experiences of queerness and chronic illness. She has recently Intimacy Coordinated for indie films *Human* (dir. Sam Petersen), *Chinatown Carpark* (dir. Mark Day), and *Rabbit Hole* (dir. Jess Murphy), is currently working on theatre productions of *Nora: A Doll's House* (dir. Josh Richardson) and *Constellations* (dir. Tessie Yu), and completing their SAG-AFTRA accredited training through Key Intimate Scenes.



Kate Carrington

Set and Costume Designer

Kate Carrington is a multi-disciplinary artist who specialises in set and costume design. Hailing from Aotearoa New Zealand, her background in fine arts and spatial design paired with her curious nature, form the basis for her practice, where striking and often abstracted worlds are realised through a deep connection to the text. Kate recently completed a Master of Design and Production (Stage) at the Victorian College of the Arts (VCA), where credits include set design for 'The Other Shore' (dir. Bernadette Fam), set design for 'Hope, Dread and Responsibility' (dir. Karina White) and costume + set design for 'The End is Never The (face down on the floor)'.



Samara Sengi

Assistant Stage Manager

Surrounded by creative artists from a young age, Samara established a love for dance and music, with this passion only growing when discovering Musical Theatre. Samara also developed a love for circus performing through training at the Flying Fruit Fly Circus from the age of 9. It was through the joy of performing and making music that led her to the Arts Academy at Federation University where she has recently completed her training. Since beginning at the Arts Academy in 2023, Samara has embraced diverse creative opportunities. In 2024, she performed as Kvashnya in *The Lower Depths*, directed by Bagryana Popov. In 2025, Samara co-divided two original works *Blank Slate* and *Unrequited* that were performed in *A Seat at the Periodic Table*. Samara also gained valuable experience as Dance Captain for *Pippin* in addition to performing in the ensemble. In addition to on stage performing, Samara is an aspiring stage manager and choreographer. Currently, she is choreographing and tutoring the Albury Riverina Intermediate Dance Ensemble, and seeking opportunities to develop her stage management skills.



Millie Shanks

Stage Manager

Millie Shanks (She/Her) is Melbourne Based Circus and Theatre Stage Manager. who has completed a Bachelor of Performing Arts in Stage Management and Technical Design at COLLARTS. Millie has had the pleasure of working with many incredible artists and companies such as *Burned Dinner Theatre*, *Circus Oz* (*Cabaret Vertigo*, 2024), *Doppleganster* (*The Anarchy* 1138 - 1153), and many more. One of Millie's standout moments through her Career, is getting the opportunity of a stage management internship with *Gluttony* at *Adelaide Fringe* 2025. Millie has a passion to master the art of Stage Managing with Compassion, to find the balance of maintaining the room and holding space for everyone to feel heard and as an equal.



Special Thanks

A big thank you to all of the interviewees and creative development participants of SASPC's past. Without your input this show wouldn't be where it is today.

If you need to talk to someone or are struggling with your mental health:

13 YARN: crisis support by and for Aboriginal & Torres Strait Islander people, call 13 92 76

Lifeline: crisis support, call 13 11 14

Beyond Blue

RUOK

To learn more about Endometriosis:

Endometriosis Australia

QENDO

Pelvic Pain Foundation of Australia



Office Phone: (03) 9347 6948

Office Hours: Mon–Sun 11am–6pm

Box Office is open 1 hour before show time.

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La Mama Theatre is on the traditional lands of the peoples of the Kulin nation, and we give our respect to the Elders and to all First Nations people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.