WELCOME TO

TEKSMARK

OUDTSHOORN

2026

6 & 7 November • The Neelsie Theatre



A KKNK and NATi project.
Supported by The Baxter Theatre, UJ Arts & Culture,
Het Jan Marais Nationale Fonds and Jannie Mouton Foundation.

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23 TO 27 MARCH

Kickoff party and night market on 22 March

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WELCOME

to the second Teksmark Oudtshoorn

Teksmark Oudtshoorn is a unique script development platform encouraging the creation of new South African theatre scripts and connecting playwrights with stakeholders from the theatre industry for possible investment and further development.

Twelve new South African stories with a focus on cabaret, satire and comedy, are on stage as part of **Teksmark Oudtshoorn** at Die Neelsie-teater this year. Representatives of theatres, festivals, production houses and other possible investors are invited to **Teksmark Oudtshoorn** for conversations with playwrights about their work directly.

At **Teksmark Oudtshoorn** playwrights can discuss their new script idea, followed by a short excerpt presented as playreading. Since the inception of the Teksmark project, more than 200 script ideas have been staged by more than 180 playwrights for further development, of which more than 50 scripts have been developed into full-scale productions. These productions have also received numerous awards.

Teksmark Oudtshoorn is presented by the KKNK and NATi, supported by The Baxter Theatre, University of Johannesburg (UJ) Arts and Culture, the Het Jan Marais Nationale Fonds and the Jannie Mouton Foundation.

Teksmark was presented at The Baxter Theatre for the 11th time from 10 to 11 September 2026 and Teksmark Joburg for the third time on 21 October in Johannesburg.



PROGRAMME

Friday 6 November 2026

10:00 TO 13:00 • SESSION 1

Die chef
By **Ben Pretorius**
Excerpt directed by **Ben Pretorius**
With **Janion Kennedy**, **Maritza Filander**, **Ben Pretorius** and **Bernard Delport**

Vrot – Vrug
By **Chrisma Theron**
Excerpt directed by **Chrisma Theron**
With **Petrus Maartens**, **Eureka Johannes**, **Anastasia du Toit**, **Pierre du Toit**, **Louwrens Theron**, **Ilze Tulleken**, **Odendaal Esterhuyse** and **Chrisma Theron**

Jou waitress is nou hier
By **Zoë Beetge** and **Lenay Rossouw**
Excerpt directed by **Lenay Rossouw**
With **Zain Gomba**, **Mikail Olivier**, **Lenay Rossouw** and **Armand Rossouw**

Gen X Konvensie: Terug na die basics
By **Shandré Bruintjies**
Excerpt directed by **Tiffany Witbooi**
With **Chantell Phillipus**, **Janion Kennedy** and **Theo Witbooi**

14:00 TO 17:00 • SESSION 2

Kruis wat ek dra
By **Danelle Titus**
Excerpt directed by **Tiffany Witbooi**
With **Danelle Titus**

Die tamatiekomplot
By **Morné Malan**
Excerpt directed by **Waldemar Schultz**
With **Waldemar Schultz**, **Dhania Schultz**, **Andahr Cotton**, **Wim Vorster** and **Maritza Filander**

Tussen twee stiltes
By **Kelvin Piedt**
Excerpt directed by **Tiffany Witbooi**
With **Chantell Phillipus** and **Theo Witbooi**

Terminale helderheid
By **Almero Welgemoed**
Excerpt directed by **Almero Welgemoed**
With **Ira Blanckenberg** and **Mirinda Ntantiso**



PROGRAMME

Saturday 7 November 2026

10:00 TO 13:00 • SESSION 3

Mengelmoes
By **Ludwig Eon Siwa**
Excerpt directed by **William Constable**
With **Lynette du Plessis**

Wat maak tyd
By **Jaydin Abrahams**
Excerpt directed by **Theo Witbooi**
With **Adin Hefke** and **Jaydin Abrahams**

Olifantshoek Kerkkoor
By **Stephan Henrico**
Excerpt directed by **Ira Blanckenberg**
With **Waldemar Schultz**, **Lida Botha**, **Janion Kennedy**, **Theo Witbooi** and **Dhania Schultz**

Klip en bloed
By **Wihan Esterhuyse**
Excerpt directed by **Dhania Schultz**
With **Ira Blanckenberg**, **Waldemar Schultz**, **Cole Wessels** and **Schoemé Steenkamp**





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Die chef

Ben Pretorius

A restaurant: A place for togetherness and good food. Take a closer look at a microcosm of society, where the struggles for survival and human excesses are playfully exposed. Basie leaves his job at a French Michelin-starred restaurant, to take over the little De Rust restaurant of his mother, who has been acting increasingly strange. Brilliant food, few customers. With the rent in arrears, he's at the end of his tether. But an influential food critic is coming to Fyn-Karoo ... Hero status awaits! His dream slowly, tragically drips through the stage. Sous-chef Tony receives a visit from the Mafia, thanks to a romantic fling in Sicily. Waitress Lisbith must report at the police station for an assault case against her. And his mother? She suddenly becomes a merry widow.

Ben Pretorius obtained a National Diploma in Journalism from Technikon Pretoria. He worked at *Beeld* for eight years, during which time he completed a BA in Communication Studies through Unisa. He launched a magazine, *Loskop Loerie*, in the Loskop Valley before moving to De Rust in 2011. There, he rediscovered an old love – theatre – and began performing in community plays, two of which he wrote. He subsequently explored the world of filmmaking through short films, working as a writer, director, actor, editor and even caterer.

Basie: Ja. Jy deel uit wat jy gekry het. Ego. Ja. Maar ... jy streef na kuns op 'n bord. Ek ... ek ... is nie 'n ... 'n wynsuipende fine artist wat sy dag teen elfuur begin om landskappe te verf en teen vyfuur tjaila-tyd roep nie. Ek werk. Van grou oggend tot bebloede aand. Die verfkwas ... is my lem. Dit is ek. 'n Bord. 'n Ui. En my mes. En daaruit ... kerf ek 'n lewe.



Die tamatiekomplot

Morné Malan

Somewhere in the early 1800s – or so the myth goes – Robert Johnson bites into a raw tomato in the village square of Salem, New Jersey. With this simple act, he challenges the village's superstitious gossips, who proclaim that the innocent fruit is supposedly the devil's poison. But what lies behind this act of rebellion? With a finely tuned balance of comedy, tragedy and small-town hysteria, *Die tamatiekomplot* explores how gossip spreads like weeds, how moral panic takes root in a community and why people sometimes prefer a bold-faced lie over an uncomfortable truth. Who needs witches when a simple little fruit will do?

Morné Malan is a writer, playwright and novelist. After completing his Honours degree in Drama at the University of Pretoria, the ATKV funded his play, *Sonder vlerke*, which was performed under the direction of Deon Opperman and his company at the KKNK and the National Arts Festival. He later adapted the script into the novel *Suiderkruis*, which was named the debut winner of Sanlam and *Insig*'s Groot Romanwedstryd. Three Afrikaans novels followed his PhD studies in English literature at Wits, including his latest work, *Minder as water*. His radio drama *Tuimelduif* received a Merit Award in the 2025 RSG Radio Drama Competition and was broadcast in October 2026. He earns his daily bread through freelance and contract work as a bilingual language practitioner and marketing content developer. He lives in Mossel Bay.

"Die vrug van die sondeval, daardie verleidelike oorsprong van wellus en gierigheid, ons erfsonde, kon netsowel 'n tamatie gewees het."



Gen X Konvensie: Terug na die basics

Shandré Bruintjies

What happens when one generation believes respect is disappearing, while the next feels nobody understands or listens to them? *Gen X Konvensie: Terug na die basics* is a drama with comedic and inspirational elements that explores the generation gap within a small community in Oudtshoorn. Through Amy and a group of young people, the audience is confronted with deeper issues of broken families, addiction, unemployment, peer pressure, social media and the need for guidance. The play does not simply ask who is right or wrong, but rather what happens when people begin to listen. Through humour, heartache, faith and forgiveness, a simple message emerges: when wisdom and potential work together, families, communities and generations can be restored.

Shandré Bruintjies is an Oudtshoorn-based arts and community development practitioner with more than eight years' experience in the arts, project coordination and community programmes. She has worked with organisations such as Kunste Onbeperk, AK47 and ASSITEJ South Africa, where she was involved in developing and coordinating arts, youth and community initiatives. Her work focuses on the role of the arts in connecting people, telling stories and facilitating conversations about community issues. With her love of theatre and community development, she uses creative storytelling to explore themes such as identity, generation gaps, faith, forgiveness and hope. *Gen X Konvensie: Terug na die basics* is her debut as a playwright.

"Die ouer geslag het wysheid. Die jonger geslag het potensiaal. Saam kan hulle die toekoms verander."



Jou waitress is nou hier

Zoë Beetge & Lenay Rossouw

Nobody dreams of being a waitress. Well, it's definitely not Joëy's dream. But here she is, on yet another long, soul-crushing shift, a reminder that she isn't a working actress because AI is going to replace her ... or something like that. Still, it's better than being at home, staring into her brother's empty room and confronting her reality. So, armed with a packet of cigarettes, a bottle of wine and a manager breathing down her neck about a supposed day off on Sunday, Joëy is just trying to make it through the shift. The play explores themes of loss, betrayal and Joëy's desperate need for approval – a need she even seeks to fulfil through the audience, her confidants.

Zoë Beetge and **Lenay Rossouw** are South African actresses, filmmakers and theatre makers with a shared passion for storytelling and the complexities of human experience. Both studied Film and Screen Acting at The Open Window Institute, developing skills across acting, directing and film production. Their work spans film, theatre and physical theatre, both in front of and behind the camera. They are particularly drawn to stories that explore emotion, relationships and the uncomfortable sides of being human, often through humour and physical expression. Their work aims to tell honest, personal stories that invite audiences to see themselves and others differently.

"Want dis seker wat aktrises doen. We turn our suffering into spectacle en wil die centre of attention wees en het elke twee sekondes reassurance nodig."



Klip en bloed

Wihan Esterhuyse

Klip en bloed is a site-specific Karoo gothic murder mystery that begins where most plays end: after the murder. The audience first moves through a destroyed farmhouse before being seated outside the house. Everything points to a farm murder. When a detective arrives, the investigation begins, but every answer creates a new question. Family secrets, land, identity, inheritance and historical guilt intertwine the present with a past that literally comes alive inside the house. As the audience tries to uncover the identity of the murderer, their own initial assumptions are increasingly called into question. Because at Klipfontein the danger may not come from outside. Perhaps it has been inside the house all along.

Wihan Esterhuyse is a South African educator, theatre maker and playwright with more than 15 years of teaching experience. He holds a B.Ed. Honours degree in Education Management and has been involved in various theatre productions as actor, director, producer and writer. He is also involved with Tjokkertoneel, where his passion for Afrikaans theatre has continued to develop. His work is characterised by an interest in human relationships, complex characters and stories that lie beneath the surface of everyday South African communities. *Klip en bloed* is his debut work for the professional stage – a personal exploration of place, memory, land, identity and the stories that families try to bury.

"Jy erf nie net grond nie. Jy erf ook alles wat daarop gebeur het."
"Die Karoo is stil. Maar stilte beteken nie daar is niks om te sê nie."



Kruis wat ek dra

Danelle Chereé Titus

Kruis wat ek dra is a poignant one-woman play that sensitively lays bare the inner turmoil and trauma of 18-year-old law student Janet Jones. It takes the audience on a journey from the outward beauty of Oudtshoorn to the deep, hidden pain of a young woman who has been raped by a family friend and is now confronted with an unwanted pregnancy. The drama unravels themes of guilt, the façade of student life, the search for identity and the heavy burden of generational trauma. Through an honest confrontation with her own vulnerability, the play asks what the true cost of healing is.

Danelle Chereé Titus is a versatile theatre maker, writer and actress. Her dedication to the arts is evident in her involvement across various platforms. She was a kykNET promoter at the KKNK from 2023 to 2026. During her studies, she made her mark at NWU Thalia Theatre, where she served as production manager and was actively involved in writing, directing and performing in productions. With her keen artistic eye and compelling writing, she brings bold, human stories to the stage.

"Dit voel asof ek van voor af bloei. Maar miskien is dit hoe genesing begin."



Mengelmoes

Ludwig Eon Siwa

In this moving cabaret, an individual awakens before a shattered mirror as a living tapestry of pain and triumph. Through humour and dance, this individual breaks through the layers of a judgemental society. The cabaret explores themes of survival, gender, HIV and addiction. When the dark shadows of hate crimes against another individual, and the pain of suicidal thoughts, threaten to overwhelm, the spirit prevails. Like a fire lily rising from the ashes after a blaze, this individual affirms the inalienable right to unapologetically be oneself.

Ludwig Eon Siwa is based in Knysna. A passionate Senior IT Enabler at Edunova and involved in projects such as Knysna Initiative for Learning and Teaching (KILT), he combines education and technology to support primary schools. His life is deeply shaped by creativity: from writing Afrikaans plays and performing classical music to nurturing his family as a proud father. Through his involvement in culture, music and education, he strives to build lasting, meaningful connections within his community.

"Op pad af het ek myself vasgegryp aan enigiets. Ek is soos 'n vuurlelie: Ek kom weer op ná die brand."



Olifantshoek Kerkkoor

Stephan Henrico

For the church choir of Olifantshoek, the Christmas Carol Service is an annual tradition for which everyone practises diligently. During one rehearsal, however, Elsa, the organist and choir leader, discovers that something doesn't quite sound right. After careful investigation, Saag is identified as the culprit: when singing his tenor part alone, he is surprisingly pitch-perfect, but as soon as the other voices join in, he blends them all together into his own musical creation. Despite Elsa's patience and efforts to help him, Saag eventually gives up on choral singing. The choir loses a willing singer – and Olifantshoek gains a story that still makes people smile years later.

Stephan Henrico is a writer, poet and officer in the South African National Defence Force. He is the author of two books and writes essays, short stories and poetry that explore humanity's relationship with landscape, memory, loss, mortality and hope. His writing is rooted in the diverse landscapes of South Africa – from Pretoria, the Free State and the Kalahari to the Bushveld, West Coast, Cape and Klein Karoo – where nature is not merely a backdrop, but a co-author of the human story. In his work, personal experience, military service and a search for the meaning of being human converge in a voice that connects the everyday with life's deeper questions.

"Maar o **wee,** sodra a**l die** and**er** st**emme** by**kom, d**an **pluk** Saag **hier** 'n c**hemiese** f**ormule** u**it** **waar**in **hy** **daai** st**emme** a**lmal** m**e**ng soos kookw**ater** **met** **suiker** **e**n so**ut** **e**n 'n **bietjie** Omo **daarby, e**n **seepglad** ont**wikkel** **hy** 'n **heel** nuwe **stem.**"



Terminale helderheid

Almero Welgemoed

Terminale helderheid unfolds over one night – the final hours of Magdaleen's life. She is terminally ill but unexpectedly awakens from a coma and experiences "terminal lucidity": a sudden surge of energy, clarity and mobility that can sometimes occur in dying patients. Thembi, her domestic worker of more than 40 years and now her caregiver, is with her. When it becomes clear that Magdaleen's only remaining child, Elana, will not come to say a final goodbye, Thembi decides to pretend to be Elana. This gives her the opportunity to confront the past: her own fractured friendship with Magdaleen, the story of her son Luyolo who was driven off the farm, and the death of Magdaleen's son, Simon. A story about family, guilt and loss, set against the complex South African relationship between "family" and those who raise them.

Almero Welgemoed is a musician, writer and artist based in Boggomsbaai. He works across various media and tells stories in any way possible.

"Ek het nie sy lyfie binne my gedra nie, maar myne was hy ook. Ek moes kies tussen twee van my eie, nie tussen joune en myne nie."



Tussen twee stiltes

Kelvin Piedt

Tussen twee stiltes is an emotional drama about loss, guilt, love, memory and the difficult journey towards acceptance. Lara and André meet again in a quiet living room, with a single box of memories between them. What initially begins as an awkward conversation develops into an intense confrontation as they begin to remember different versions of the same traumatic event. The play explores how people can process the same pain in completely different ways: one through talking and fleeing, the other through silence and holding on. Ultimately, they discover that healing does not mean forgetting but rather learning to live with what happened.

Kelvin Piedt is a young writer, poet, actor and theatre maker with a particular passion for Afrikaans stories and the arts. He creates stories that explore human emotions, identity, loss, relationships and the challenges of life. As a writer, he strives to create stories that audiences can relate to and that encourage conversations about important themes. His creative work includes dramas, poetry, short stories and scripts for the stage. His dream is to use his writing to make people feel, think and recognise that every person's story has value.

"Ek wil nie meer hê dit moet net pyn wees nie. Ek wil hê daar moet iets anders ook wees. Iets ligter."



Vrot - Vrug

Chrisma Theron

Vrot – Vrug is a slightly absurd yet moving tragicomedy that exposes the toxicity of the corporate workplace. Christa is an ambitious young woman who wants to make something of her life for herself and her husband. She lands her dream job at a respected accounting firm, but trouble begins when her employer turns out to be a creepy yet charming devil who ensnares everyone around him in a twisted web of lies, dominance and empty promises. The rot begins in her mind, infecting her heart and her very being, and before she knows it, her marriage is in ruins. She becomes a distorted version of who she once was and must fight her way out of the decay towards a place of freedom, flower, fruit.

Chrisma Theron is an actress, director and drama school owner. In 2012, she obtained her Honours degree in Theatre and Acting from Stellenbosch University, during which she was also nominated for a Fleur du Cap Award for Performance. She has performed numerous theatre roles at the George Arts Theatre and at festivals such as the KKNK and Aardklop. She is the Principal and Owner of the Helen O'Grady Drama Academy in the Garden Route and an active and valued member of the region's theatre and drama community. Her versatile background in theatre includes roles as producer, director and actress in productions such as *Pygmalion*, *Steel Magnolias* and *The Collector*.

"Ek sien altyd die mooi in mense, maar hý is alles wat fout is met die wêreld: ryk, snobisties, rassisties, selfsugtig, vetgevreet, wit en harteloos. En nou is jy gefrustreerd met mý swakhede as gevolg van sy walglike greep om my nek. Ek is bang, want ek weet jy soek my ou self terug, maar ek is verlep."



Wat maak tyd

Jaydin Abrahams

Wat maak tyd is a play that blends science fiction, comedy and tragedy about Dream, a young inventor who builds a time machine in the hope of changing something in his past. As he travels through time, the boundaries between memory, dreams and reality become increasingly blurred. Together with Jay-J and his mother, Dream is confronted with friendship, loss, guilt, love and the inevitable passage of time. The play poses a simple yet profound question: If we had the chance to turn back time, would we really change anything? *Wat maak tyd* explores how we cling to the past and ultimately learn to move forward.

Jaydin Abrahams is a young South African actor and writer from Dysselsdorp who has worked on various professional and community theatre stages. His performance credits include the KKNK, the Baxter Theatre, the Zabalaza Festival, the Suidoosterfees and the DCAS Drama Festival. Passionate about storytelling, he uses theatre as a way to connect with people's emotions, experiences and realities. He is currently at school and continues to develop his skills as a young writer and artist. *Wat maak tyd* is one of his most significant original works.

"Tyd beweeg aan, al staan harte soms stil, maar gee dit ook genoeg tyd en dit genees selfs die gebreekste harte.






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Scan for the Teksmark 2026 Programme











Teksmark Joburg 2026 at UJ Arts & Culture in Johannesburg

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