



W E L C O M E T O

TEKSMARK

2026

10 & 11 September • The Baxter Theatre



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

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W E L C O M E

to the 11th Teksmark Baxter

Teksmark 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.

Fourteen new South African stories with a focus on cabaret, satire and comedy, are on stage as part of **Teksmark** at The Baxter Theatre in Cape Town this year. Representatives of theatres, festivals, production houses and other possible investors are invited to **Teksmark** for conversations with playwrights about their work directly.

At **Teksmark** playwrights can discuss their new script idea, followed by a short excerpt presented as playreading. Since the first **Teksmark**, 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 is presented by the KKNK and NATi, supported by The Baxter Theatre Centre, University of Johannesburg (UJ) Arts and Culture and the Het Jan Marais Nationale Fonds.



PROGRAMME

Thursday 10 September 2026

09:00 TO 11:00 • SESSION 1

Introduction to cabaret

Presented by **Marthinus Basson**

With excerpts and performances by

Llandi Beeslaar, Karli Heine,

Ilse-Lee van Niekerk,

Faith Kinniar and Vihann van Rooyen

12:00 TO 13:30 • SESSION 2

Helmond-strik (a cabaret)

By **Nell van der Merwe**

Excerpt directed by **Nell van der Merwe**

With amongst others

Daneel van der Walt, Geon Nel and

Ancois Bodenstein

Dom en die donker dinge

By **Lukhona Mkunzana**

Excerpt directed by **Petrus du Preez**

With **Lukhona Mkunzana and**

Nelandi Boshoff

Hi, Jack

By **Moeniel Jacobs**

Excerpt directed by **Moeniel Jacobs**

With **Mbulelo Grootboom and**

Abduragman Adams

14:30 TO 16:30 • SESSION 3

Doringdraad

By **Richard van der Westhuizen**

Excerpt directed by

Schalk Joubert

With **William Berger,**

Lea Steenkamp, Karli Heine,

Eldon van der Merwe and

Braeden Buys

Die Masjien

By **Beyers de Vos**

Excerpt directed by **Beyers de Vos**

With **Antoinette Kellermann,**

Carlo Daniels and

Wilhelm van der Walt

From the River (Thames) to the Sea (Point)

By **Mike van Graan**

Excerpt directed by

Mike van Graan

With **David Muller and**

Nicky Rebelo

Ontaard

By **Jeanne-Marié Koekemoer**

Excerpt directed by

Jeanne-Marié Koekemoer

With **Wian Taljaard and**

Kristen Fichardt

PROGRAMME

Friday 11 September 2026

09:30 TO 11:00 • SESSION 4

Kind Regards en so

By **Esther von Waltsleben**

Excerpt directed by

Esther von Waltsleben

With **Nicole Holm, Erica Wessels,**

Maurice Paige,

Jan-Hendrik Opperman and

Awethu Hleli

Straatpraatjes

By **Dean Balie**

Excerpt directed by **Dean Balie**

With **Royston Stoffels, Frazer Barry**

and **Eldon van der Merwe**

Pêrels en pekanneute

By **Janine Opperman and**

Henriëtta Gryffenberg

Excerpt directed by **Sylvaine Strike**

With **Janine Opperman and**

Henriëtta Gryffenberg

11:30 TO 13:30 • SESSION 5

Why my Ulusu

By **Stephanie Hough**

Excerpt directed by **Nicole Holm**

With **Stephanie Hough,**

Ntombi Makhutshi, Abigail Jones

and **Taysia Dass**

TILT

By **Reuben Murphy**

Excerpt directed by

Reuben Murphy

With **Cantona James and**

Charlene le Roux

Skaal

By **Steyn du Toit**

Excerpt directed by **Tara Notcutt**

With amongst others **Marion Holm**

and **Josh Prinsloo**

Oralkind

By **Peter-John Titus and**

Nico Scheepers

Excerpt directed by

Nico Scheepers

With **Peter-John Titus and Frieda**

van den Heever



Die Masjien

Beyers de Vos

"At Nugenics, we believe every child deserves a perfect start. From gender to IQ, from eye colour to aptitude, you no longer have to leave things up to nature. Choose from our basic product range or our exclusive premium packages. This month's special offer: our Musical Ear Package, combined

with our Extra Length Add-on at a special discount. Remember: an extra centimetre today is confidence tomorrow. Nugenics: where your future is not left to chance." We have all been formed inside machines (family, society, school, church and technology) that shape our identities, loves and choices. In a world that packages, markets and sells our humanity for profit, *Die Masjien* asks: can we ever truly be free?

Beyers de Vos's debut novel, *Talion* (2018), was longlisted for the Barry Ronge Sunday Times Fiction Prize and is also available in Afrikaans as *Wrok*. His stage play *Die Suid-Afrikaners* was nominated for Best Debut Production at the Woordfees in 2022.

"Julle kom hierheen met julle verlies en julle liefde en julle goeie bedoelinge, en julle dink julle gee vir 'n kind 'n lewe. Maar julle gee vir 'n kind 'n vonnis."



Dom en die donker dinge

Likhona Mkunanya

How do you get someone to care? How do you break down apathy? How do you get people to pay you for berating them? *Dom en die donker dinge* is a bastardisation of clowning and cabaret for the sake of commentary. Having grown tired of trying to convince people to care about what's

happening in their country, the writer gives you *Dom en die donker dinge* – a show to make you feel bad about your ignorance. Enjoy!

Acting, writing, song, dance, storytelling and a litany of other creative expressions are what matter to **Likhona Mkunanya**. He is a freelance performer trying to turn a passion into a career. Born in Mthatha, raised between the Eastern Cape and Western Cape, and an alumnus of Stellenbosch University, he has lived a life saturated with experience despite being only 22 years old.

"Here in Mzansi, we ignore the problems of today, and drink like there's no tomorrow."



Doringdraad

Richard van der Westhuizen

Doringdraad is a cabaret in the historical definition of the word. Two angels fall back to earth because of impure thoughts. They are shown the ropes by the MC, Sataniël.

The production critiques various aspects of society, including decadence, greed, charismatic faith, pretension, politics and Afrikaans music. It is serious but presented in a playful manner. Many of the sketches are comic, but beneath the laughter lies a deeper message. The production is light and funny yet has emotional depth. The music ranges from the serious prologue and epilogue to gospel, love songs, rock and rap. Dark drama plays an important role in the production.

Richard van der Westhuizen is a well-known actor, singer and songwriter. He has been active in the performing arts for almost 50 years. After receiving thorough practical training on the professional stage, he later expanded into television, film and music. In 1979, he set Hennie Aucamp's lyrics for *Die lewe is 'n grenshotel* to music for the cabaret of the same name, which was performed with great success by the SWARUK company at the Alte Feste fort in Windhoek and at various military camps along the border during the Border War. In 1992, he wrote and performed the theme song for the TV series *Ballade vir 'n enkeling*, followed by *Tussen treine*, which brought him considerable success as a singer and songwriter. He has written four radio dramas that have been broadcast on RSG and SAFm.

Jy breek jou eie skanse
Jou hart, jou siel lê naak
Jy gee jou eerste treeë
Deur rolle doringdraad.



From the River (Thames) to the Sea (Point)

Mike van Graan

A Jewish and an Afrikaner South African are standing in the airport queue waiting to board their flights to Israel and London to which they have emigrated respectively. They have just visited family in South Africa and are now headed back to their chosen countries. They reflect on the good old days ...

Mike van Graan is an independent playwright and producer, based in Cape Town. With 43 plays under his belt, he is regarded as one of South Africa's most prolific and foremost contemporary playwrights, having garnered numerous awards and nominations for his work which generally engages with the personal and the political dialectic. He is known for multi-sketch satirical revues such as the *Bafana Republic* franchise, *Pay Back the Curry*, *Return of the Ancestors* and *My Fellow South Africans* which won its first of many awards and nominations at the Wordfees in 2024.

Afrikaner: **Those was the days, hey.
South Africa and Israel.
We learned about military and
nuclear stuff from you.
You learned about apartheid from us.**



Helmondstrik (’n kabaret)

Nell van der Merwe

Helmondstrik is a dark fairy-tale cabaret about lost clowns, a mysterious bird catcher and a scheming Circus Master.

Nell van der Merwe is a theatre maker experienced in directing, animation, lighting, projection and set design. She holds an MA in Drama from the University of Pretoria, where she researched C.L. Leipoldt’s *Die laaste aand*, and an MA in Theatre Making from the University of Cape Town, with a practice-based study titled “My Sunprinted Archive is Blue”. Her recent credits include projection animation for *Die een wat bly* (2025), set design for *’n Middel*, which debuts at the Woordfees in 2026, and art department work for films such as *Landmyn* (2026) and *Trilstraat* (2026). She is currently pursuing a joint PhD at the University of Groningen and Stellenbosch University, titled “Die Laaste Hiëna van Germania: A Folk Horror Study”.

Die Voëlvanger:

Ek voel iets vreemd gaan gebeur.

Op hierdie dag

Nog binne hierdie uur.

wat sal mens betaal

vir een ou verhaal

’n lewe is te duur

Ek voel iets vreemd gaan gebeur

Die kruispad gaan gewaak

tot ’n verhaal van ou verraad ...



Hi, Jack

Moeniel Jacobs

Hi, Jack is a high-tension psychological thriller set in Cape Town, examining the haunting and ripple effects of state-sponsored violence and apartheid-era trauma. It follows Jack Ntshona, a psychologically damaged former uMkhonto weSizwe fighter and intelligence agent who

suffers from a sensory impairment. Driven by grief and a lethal obsession, he kidnaps Jimmy, a gang-tied “small-business owner”, whom he subjects to a brutal, calculated birthday ritual of torture in memory of his late daughter. Pitting a trained killer against a man desperate to survive his social ills, the play explores misplaced vengeance and the scars of violence.

Moeniel Jacobs works as a youth developer, part-time writer and actor, and is a published author. He was the first to produce the Afrikaans stand-up comedy show *AfriSnaaks*, which debuted at the Suidoosterfees. His acting credits include the character Jack in the television series *Melody*, as well as Tolla in the Oscar-nominated feature film *The Heart Is a Muscle*. He is a prominent figure in Cape Malay music culture and represented Cape Malay heritage at New York’s iconic Carnegie Hall with his production *Songs of the Cape*, which inspired his book *Rosa in New York*.

"During the days of liberation when we would get tortured, I would play this music in my head and find that beauty find that peace "



Kind Regards en so

Esther von Waltsleben

It's the municipal council chamber. Of any South African town. But this one has been nominated for Town of the Year, and the TV crews are on their way for interviews and to get footage to show the rest of the country how it's done.

However, following the weekend's storm, the electricity is out, there is no water, and the mayor is still stuck, wind-drunk, on the other side of the river. The WhatsApp lines are buzzing, the residents are grumbling, and everyone is scrambling to prevent the rotten underbelly from interfering with the shiny facade. *Kind Regards en so* takes a satirical look at politics, the country and its people.

Esther von Waltsleben studied drama at Stellenbosch University. She is a freelance actor, director and writer and was until recently seen in the popular soap opera *Suidooster*. Her stage works include comedies such as *Daai V-ding* and *O my goeie volk!*, as well as dramas such as *Ansela van de Caab*. As a script developer, she has been involved with TV series such as *Parys, Parys* and *Die Republiek van Zoid-Afrika*. She is currently part of the dialogue-writing team for *Suidooster*.

"Daai is seker die reason waarom die switches nie wil switch nie en ons so in die shadows sit. Ek mind nie. In die donker is almal ewe important."



Ontaard

Jeanne-Marié Koekemoer

Daan de Kleine, a self-proclaimed modern VOC video-game turbo-virgin-dork, knocks on a door that hasn't been opened to strangers in a very long time. Klara Hemelboom answers. It is the evening of the winter solstice in an old house on a mountain pass in the heart of the Klein Karoo.

Apart from the sweet song of cicadas and the occasional cry of an ostrich, a deathly silence prevails. The possibility of kings, tin soldiers, perhaps stars, perhaps angels hang in the air. Here, where moths, rust and mountains have always been — and always will be. Bury your heart where your treasures are. *Ontaard* is a magical tragicomedy: a contemporary rural fairy tale that explores the modern loss of simplicity. An end-of-the-world-feel-good story. A tale as old as the mountains. A meditation on the dangers of our time and our future, and the ghosts of our past, explored through the magical primal power of storytelling.

Jeanne-Marié Koekemoer is an emerging multidisciplinary theatre artist working across writing, directing, acting, stage management and design. A cum laude graduate of Stellenbosch University, she holds a BA in Theatre Studies and an honours degree in Drama, specialising in Creative Writing under Malan Steyn. In 2025 she attended the Theatre and Performance programme at the University of Edinburgh and was nominated for Best Emerging Artist at Woordfees. Her work has been recognised as a Première Theatre Festival winner for three consecutive years, including for directing *Kenan ennie Klopse* (Bronze Ovation Award at the NAF in 2026), as co-writer and performer in *Die koning en sy bruid*, and as co-director of *The Old Man Who Thought He Had a Dog*. In 2026, she directs *Die poskantoor* (NATi Jong Sterre) and was nominated for a Kanna Award for creating *Kaskenades!*.

Soos oorle Mammie altyd gesê het: 'n mens weet nooit wanneer die Koninkie jou kom haal nie – maar wanneer hy kom, moet die tafel gedek wees en die stories mooi netjies opgesluit lê in die huis se bloed. Van stof is jy gemaak en tot stof sal jy terug keer.



Oralkind

Nico Scheepers and Peter-John Titus

A brand-new, original cabaret that stitches together the delicate threads between generations through music and sound. For most people, origins and heritage are rooted in the foundations of a single home, one place where everything began. One patch of earth where generations'

joys and losses were woven into the person standing here today. But there are other children on the road – children with many homes in a single past. Not *orphans* of parents, but *orphans* of place. You do not carry the memories of the land, but the stories of your grandparents. *Oralkind* is an encounter with our heritage – a moving, funny and compelling story of resilience, loss and love, a seamless stream of words and sound flowing through one small life.

Nico Scheepers is an award-winning playwright, writer and director. His stage work has been presented over the years at some of the country's leading Afrikaans arts festivals, including the KKNK, Toyota Stellenbosch Woordfees, Momentum Aardklop and Vrystaat Kunstefees. He has received five Fiësta Awards and was honoured with the Fleur du Cap Award for Best New Director in 2018. In addition to his theatre work, he also creates for film and television. **Peter-John Titus** is a musician, arts administrator and creative practitioner based in Stellenbosch. He is currently the coordinator of the Stellenbosch University Choir and works across projects, tours, events and communications. With a background in jazz studies at UCT and interdisciplinary arts, he focuses on creating meaningful connections between artists, audiences and institutions. He recently directed his first short film.

"... maar dan weet ek dis omdat my ma ons grootgemaak het met grondboontjebotterbroodjies, Benylin, en auntie Rina Hugo op RSG. So wit tannie kerksopraan pas verbasend goed in 'n bruin kombuis in die Paarl waar jy en altwee jou sussies by die tafel sit en maak of julle huiswerk doen terwyl julle moederhen uit volle bors soos 'n arend oor die teëlvloer sweef ..."



Pêrels en pekanneute

Henriëtte Gryffenberg and Janine Opperman

Pêrels en pekanneute is a cheeky, razor-sharp contemporary comedy about friendship, loss and the sheer chaos of growing old, with or without hormone pills. Hester refuses to be late for anything, but Lente hijacks their drive to their best friend's funeral with shocking "remember

when?" stories. Despite Google Maps trying to keep them on course, the duo repeatedly gets hopelessly lost amid conversations that have them laughing so hard they nearly wet themselves. Between the wrong turn-offs, they relive 40 years of ups and downs. They take another detour through the challenges of being mothers and women, and vividly relive the night when Lente recently lost her virginity! Beneath the humour lie painful truths about control, the fear of rejection and the selfless love that binds us — even after death.

Henriëtte Gryffenberg is an award-winning writer known for major TV hits such as *Erfsondes*, *High Rollers* and *Broken Vows*. Her acclaimed stage play *Swartskaaap* won the prestigious AngloGold Ashanti Smeltkroes Prize and a Kanna Award. In March 2026, her film adaptation of *Die dekonstruksie van Retta Blom* was named Best International Film in Belgium. **Janine Opperman** also brings extensive industry experience, including as former Head Writer of *Villa Rosa* and Senior Manager: Reality and Entertainment for kykNET channels. Together, this dynamic duo has impressive track records and now combines their creative expertise. They are passionate about stories rooted in the South African lived experience, relationships, profound loss and the healing power of humour.

Hester: "Ek verjaar nou soos Benjamin Button ...
agteruit. Volgende maand is ek tien."

Lente: "En oor tien jaar is jy dood."



Skaal

Steyn du Toit

Meet Boeta Kakkerlakkortbroek. For the past three years, he has been weighing sweets at Sweet Republic in Eikestad Mall. His sister, Gretig, runs the shop and handles the cash register. Their mother, Auntie Bettie, is the Area Manager. Boeta believes he lives in Jamestown.

Every morning, he cycles along the R44 to work. However, in reality, Boeta is the AI inside the scale on the shop counter. He simply works at his hardest when he is set to the family option. *Skaal* is a dark social satire that gives a shoutout to all the independent contractors out there. It is also Kafkaesque in its setting: a sweet shop filled with *tannies* and voice notes.

Steyn du Toit is an arts journalist, critic and broadcaster. He currently serves as Content Manager at MFM 92.6, Stellenbosch University's radio station. He has been writing about theatre, film and the visual arts for more than 20 years for publications including *Sunday Independent*, *Die Burger*, *Rapport*, *Cape Times*, *Cape Argus*, *Financial Mail* and LitNet. He has served on the judging panels for the kykNET Fiëstas and Fleur du Cap Theatre Awards, and has been a judge at arts festivals including KKNK, Woordfees, Vrystaat Kunstefees and the South African Music Awards (SAMAs). In 2014, he received BASA's Silver Award for criticism. He is currently completing a BA degree in Creative Writing through Unisa.

Tannie Bettie (aan Gretig): "Wie skreeu so?"

Gretig: "Niemand, Mevrou."

Tannie Bettie: "Die skaal is hard."

Gretig: "Sorry, Mevrou. Ek sit hom dadelik sagter."



Straatpraatjes

Dean Balie

In his book *Straatpraatjes: Language, Politics and Popular Culture in Cape Town, 1909-1922*, Mohamed Adhikari describes *Straatpraatjes* as a satirical column written in Cape Vernacular Afrikaans, as spoken by the Coloured working class. It appeared in the *APO* newspaper from

1909 to 1922 and was a powerful weapon against social injustice, while offering insight into identity and political perspectives within the community. In this fast-paced, sketch-like three-person production, Piet Uithalder becomes the arm holding up the mirror. The historical columns serve as a springboard to explore language as a means of control, heritage and satire. By turning the past on its head, the production asks: What did South Africa look like – and how recognisable is it today?

Dean Balie is a freelance artist with a career spanning theatre, television and radio. He obtained a BA in Drama from Stellenbosch University in 2010 and made his professional debut at Maynardville. He later performed as Young Kat Diamond in *Kat and the Kings*, winning a Fleur du Cap Award for Best Actor in a Musical. Other notable productions include *Blood Brothers*, *Orpheus in Africa*, *Ver innie wêreld*, *Kittie* and *Orpheus McAdoo*. He was part of the award-winning *Die poet, wie's hy?* and received a Sinjatuur Fiësta in 2021 for his contribution to the arts. He is the writer-director of *Een vir my Baby* (Woordfees 2025) and *Baggage* (Suidoosterfees 2026).

Piet:

Op die linker hand van Mr. Speaker sit die "Mixed Party", "British Party" sonder hulle "British Principles". Da sit Mr. Merriman met sy arm om Dr. Jamieson se nek.



TILT

Reuben Murphy

TILT is a dark comedic descent into the glittering logic of survival. Joshua grows up in casino crèches while his mother, Michelle, turns every loss into a new plan. Years later, he sells intimacy, manages debt and performs control with the same rituals he once watched her

use. Across flickering screens, ringing phones and a stage slowly buried in paper, childhood memory collapses into adult consequences. *TILT* explores gambling, sex work, inherited behaviour and the dangerous seduction of hope. It asks whether recognising the pattern is enough to escape it, or merely another *near miss*.

Reuben Murphy is a multidisciplinary creative based in Cape Town, working across theatre, film and television. He studied Drama and Theatre Studies at Stellenbosch University and works as a designer and standby art director. His screen credits include *Blood & Water*, *Wyfie*, *Taktiek*, *Die nuusmakers* and *Die oord*. He has written, directed and designed theatre productions including *diejaarvandieavo*, *Made You Look* and *buite.buite.buite.*, and contributed to the award-winning NRNNSA ensemble. Working across performance, visual identity, and paper and digital props, he creates playful, honest and visually distinctive work in which design, character and narrative are inseparable.

"Hope is a terrible fuel. It burns dirty and leaves ash everywhere."



Why My Ulusu

Stephanie Hough

Why My Ulusu follows four South African women as they navigate life and work in a sweatshop. Mamma Thandi and her crew make garments from organic materials sourced legally, illegally, through tenderpreneurs and on the black market ... Business is booming. But Compliance is coming!

As the cabaret unfolds, orders stream in, game-show style, where society's elite buy "upgrades" – a thicker skin to survive scandal, cosmetic fixes for ethical leaks. The pending threat of a visit from the Compliance Officer keeps them on a knife's edge, splitting matters open to the bone ... and there's no "traditional" tailoring to compensate for that. But we are South African; our traditions, like our morals, are malleable. The play serves as a critique of South Africa's legislative quotas, transformation frameworks and economic gatekeeping.

Stephanie Hough completed an Honours degree in the Drama Department at Stellenbosch University in the 1990s, then travelled abroad to teach English in the East. She went on to perform in numerous stage productions across South Africa, appearing in English and Afrikaans plays and musicals at various arts festivals, before moving into film and television in recent years. Together with her husband, Gaerin Hauptfleisch, she co-owns Spektrum Productions, a 30-year-old children's theatre company for which she has written, composed, choreographed and directed productions performed as far afield as Dubai, alongside commissioned work for various organisations. For the past decade, she has partnered with the Pearson Learning Institute to evaluate English standards in South African schools and currently heads the theatre department at The Stage Performing Arts Studio.

You have to give up a part of "what makes sense" to make the pattern work.

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Photographer

Nardus Engelbrecht

Videographer

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