

DANCE CONSORTIUM presents

Teac Daírsa
Michael Keegan-Dolan

MÁM



dc dance consortium

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Welcome



On behalf of Dance Consortium members, I am delighted to welcome you to Teac Dańsa's production of *MÁM*. I first saw the production back in 2023 in Dublin and was blown away by the impact and humanity of the work. The combination of music and movement generates an energy and emotional power that just has to be experienced in person, reinforcing the uniqueness of live theatrical events.

MÁM has been seen by thousands of people around the world and arrives in the UK directly from performances in Chile. The show was nominated for an Olivier award and has received a wealth of rave reviews since it premiered in 2019.

MÁM was the first piece created when Michael Keegan-Dolan moved to the West Kerry Gaeltacht in the South-West of Ireland. Teac Dańsa creates bold, imaginative work, rooted in place, language, and the shared experience of performers and audiences. I was lucky enough to visit the company's studio in Dingle last year and get a glimpse into the stunning landscapes, musical cultures, and community, all underlined by a passion for dance and movement.

Dance Consortium continually strives to present a diverse range of the best international dance from around the globe, and it is an absolute joy to bring this playfully provocative work to venues across the UK. Thanks to support from Culture Ireland we can share this work with people the length of breadth of the the country, reaching audiences between Plymouth and Inverness. It is the first time an Irish company has toured with Dance Consortium and will be the first time that Teac Dańsa has performed in Scotland.

As with all Dance Consortium tours, these performances are supported by a range of engagement opportunities including workshops, open rehearsals, touch tours for our visually impaired audiences and talks with the creative

team and performers. These activities aim to deepen the connections that our audiences have with international artists, and we are hugely grateful to Michael and the company for providing these different ways to engage with them, especially on top of the brilliant performances you see on stage.

Dance Consortium is committed to supporting the wider dance and touring ecology through extended engagement opportunities and projects, including through our successful Future Leaders Programme. To date we have supported over 150 young people through this programme, giving them an opportunity to explore behind the scenes of our member venues so they build up an understanding of what it's like to work in a theatre and tour international dance.

As always, thanks to our member venues for their ongoing commitment to presenting international work of the highest quality and for helping to bring the most exciting companies from the world stage to audiences around the UK and Ireland. We have some brilliant tours planned over the next couple of years including a return visit from one of our favourites, Les Ballets Trockadero de Monte Carlo from New York, who will again bring their immaculate technique, daring physicality and impeccable comic timing to our stages.

So, tell your friends and families, spread the word on socials and we look forward to seeing you at another Dance Consortium show in the future.

Until then, sit back and enjoy the performance!

Joe Bates, Chief Executive, Dance Consortium

Dance Consortium Presents

Teac Dańsa / Michael Keegan-Dolan

MÁM

MÁM is international dance-theatre at its finest. Described as '90 minutes of ritualised ecstasy' by The Irish Times, this visionary piece playfully and provocatively takes you on an otherworldly journey steeped in the landscape and culture of West Kerry in Ireland.

MÁM sees a group of fearless dancers summon a whirlwind of myth and magic, moved by the collaborative music making of virtuoso Irish traditional concertina player Cormac Begley and European classical contemporary collective *stargaze*, performed live on stage.

Nominated for an Olivier Award, *MÁM* has enjoyed sellout performances at Sadler's Wells, London and across Festivals world-wide. This rapturous production now embarks on its debut UK tour for Dance Consortium.



"[MÁM] overflows with depth and soul ... a heavenly, glorious, wildly whirling dervish."

— **The Arts Review**

"MÁM is full of engrossing dancing, fantastic music, subtle meanings and real humanity. This is a choreographer on a roll."

— **The Guardian**

"Funny and frightening, MÁM is a stirring, sensuous showcase of the emotional power of the physical form."

— **The Irish Times**

Post show Q&A on opening nights
(free for ticket holders)

Running Time: 80 minutes





TEAC DAMSA

Teac Damsa was established by Michael Keegan-Dolan in 2016 when his company, Fabulous Beast Dance Theatre moved from the midlands of Ireland to the West Kerry Gaeltacht on the South West coast.

Teac Damsa makes dance and theatre work that nurtures deep and meaningful connections with the traditions, language and music of Ireland.

Teac Damsa creates a place where artists can come together to make dance and theatre work that aspires to transform both artist and audience by the experience of the work.

While grounded in Ireland the company draws upon an international ensemble of performers, artists and collaborators and has created productions that have toured and resonated both nationally and internationally.

Teac Damsa's first production, *Swan Lake / Loch na hEala* was ground-breaking and won the Irish Times Theatre Award 2017 for Best New Production and the UK Critics' Circle National Dance Award for Best Production 2018.

MÁM created in 2019, was the first show entirely conceived, rehearsed and produced in the West Kerry Gaeltacht and was nominated for an Olivier Award for Best New Production in 2020 and two UK Critics' Circle National Dance Awards in 2021.

In 2021 Irish filmmaker Pat Collins premiered his feature length documentary, *The Dance*, as part of the London International Film Festival, a film which follows the creative process behind the making of *MÁM*.

www.teacdamsa.com

Michael Keegan-Dolan

Director & Choreographer

Michael Keegan-Dolan was born in 1969 and studied at the Central School of Ballet, London from 1988-1991. His first job as a dancer was in a new production of *Carousel* by Rogers and Hammerstein at the Royal National Theatre, London, choreographed by Sir Kenneth MacMillan and directed by Nick Hytner. This acclaimed production one four Olivier Awards in 1992. From his early thirties Michael studied with Japanese Sword Master, John Evans and Yoga Guru, Shandor Remete.

Michael Keegan-Dolan was the Artistic Director of Fabulous Beast Dance Theatre (1997-2015), creating three Olivier Award-nominated productions: *Giselle* (2003), *The Bull* (2005), and *The Rite of Spring* (2009). In 2004, *Giselle* won an Irish Times Theatre Award and *The Bull* received a UK Critic's Circle National Dance Award in 2008. *Rian*, created in 2011, won a Bessie Award (New York Dance and Performance Award) in 2013 for Best Production.

In 2012 he directed and choreographed a new production of Handel's *Julius Caesar* at the London Coliseum, for English National Opera. In 2015 he created *The Big Noise*, for the GoteborgOperans DansKompani working closely with celebrated Nordic Folk Musician, Ale Moller.

As Guest Artistic Director of the National Youth Dance Company at Sadler's Wells London for the 2015 – 2016 season, Michael created *In-Nocentes*. In March 2017, he devised a new work to Dvorak's 8th Symphony for the Dance Company at the Gärtnerplatztheater, Munich.

Michael Keegan-Dolan founded his new company Teac Damsa in 2016. Its first production, *Swan Lake / Loch na hEala*, won the Irish Times Theatre Award

2017 for Best New Production and the UK Critics' Circle National Dance Award for Best Production 2018. He created MAM in 2019. *How to be a Dancer in Seventy-two Thousand Easy Lessons...* was created in 2022 and premiered at Dublin Theatre Festival; it was nominated for a Sky Arts Award in 2025. He created *Nobodaddy* in 2024 and *1975 – Naoi Déag Seachtó Cúig* in 2025. *1975* is touring in 2026 / 27.

In 2024, Teac Damsa moved into a permanent home in Glaise Beag, on the cliffs of the West Kerry Gaeltacht.

Michael is a former associate at Sadler's Wells London.



Adam Silverman

Lighting Design



Adam Silverman works as a lighting designer in opera, theatre and dance. His collaboration with Michael Keegan-Dolan includes *1975 | Naoi déag seachtó cúig*, *MÁM*, *Swan Lake/Loch na hEala*, *Gisele*, and productions of *The Rite of Spring* and *Julius Caesar* with English National Opera. Adam's work has been seen on Broadway, the West End, the Abbey, the Metropolitan Opera, and the Royal Opera House.

Hyemi Shin

Costume Design



Hyemi Shin is an award-winning costume designer and the overall winner of the 2011 Linbury Prize. Her acclaimed work in dance includes Michael Keegan-Dolan's *Swan Lake/Loch na hEala* (Irish Times Best Costumes Award), *MÁM*, *1975 | Naoi déag seachtó cúig*, productions for the Royal Ballet, National Ballet of Canada, and Ballet Moscow. In theatre, she has designed for the Lyric Hammersmith, Young Vic, Malthouse Melbourne, and the Unicorn Theatre. Her opera credits include productions at Glyndebourne, Garsington, and the Royal Opera House.

Sabine Dargent

Set Design



Sabine Dargent has won two Irish Times Best Set Design awards in Ireland. She is a freelance scenographer working in theatre, dance and street theatre with various directors and companies. Sabine has worked in France with Théâtre de Chatillon, Théâtre de l'Épée de Bois, Maurice Bachet, and in Ireland with Michael Keegan-Dolan, Mikel Murfi, Emma Martin, Junk Ensemble, Brokentaklers, Conall Morrison, Enda Walsh, Jim Culleton, Paul Mc Enaney, Selina Cartmell, and many others. She loves theatre, dance and physical theatre, but has also designed for exhibitions, films, big events and street theatre.

Sandra Ní Mhathúna

Live Sound Design



Sandra Ní Mhathúna is proudly from Cork. Sandra has been with Teac Daímsa since 2012 working on *Rian*, *Swan Lake/Loch na hEala*, *MÁM*, *How to be a Dancer in 32,000 Easy Lessons*, *Nobodaddy* and *1975 | Naoi déag seachtó cúig*. She has toured extensively with many Irish Productions and Contemporary Folk and Rock n Roll acts in the past 25 years.

Rachel Poirier

Rehearsal Director



Rachel Poirier trained at the Conservatoire de Rennes, the École Nationale de La Rochelle, and Rudra Béjart in Switzerland. She danced with Rambert Dance Company in London and worked with companies including Merce Cunningham, Raphael Bonachela, Les Ballets de la Parenthèse, and John Jasperse in New York. Rachel joined Fabulous Beast in 2005, performing in every production, and is now a long-standing member of Teac Dańsa, touring nationally and internationally with *MÁM*, *How to be a Dancer in Seventy-two Thousand Easy Lessons*, *Nobodaddy* and *1975* | *Naoi déag seachtó cúig*.



Photo by Ros Kavanagh

Imogen Alvares

Performer



Imogen Alvares is a professional dancer based in the UK. Since gaining her bachelors and masters degrees from Rambert School she has worked across theatre, gallery and outdoor spaces, as well as on screen including in feature films, television series, commercials and music videos. Imogen was part of the creation of *MÁM* in 2019 with Teac Damsa and has toured internationally. Previously she was with Rambert2, performing works by Sharon Eyal and Ohad Naharin. She has since worked with choreographers and artists including Holly Blakey, Ben Duke, Akram Khan, Shelley Maxwell, Akshay Sharma, Marianna Simnett, Sasha Galitzine and Imogen Knight, as well as with the companies Clod Ensemble, Junk Ensemble, Antler Theatre, Fevered Sleep, Richard Chappell Dance and Bodies in Action. She has also worked in children's theatre with Second Hand Dance and with Liam Francis for Royal Opera House's Family Sundays.

Bea Bidault

Performer



Bea Bidault is a choreographer, movement researcher and performer based in London and Barcelona. Bea's work delves into the intricacies of human connection and identity, her artistic practice blends fictional, visual and sensory elements, creating performances that are captivating and thought-provoking. Recent creations have been showcased at The Place, Ugly Duck, Battersea Arts Centre, Uillinn West Cork Arts Centre, Museum of Modern Art in Valencia and Deltebre Festival. As a performer Bea has worked with artists including Teac Damsa under Michael Keegan-Dolan's direction, choreographer Becky Namgauds, Akram Khan Company, Clementine Telesford & Lisard Tranis and Requardt & Rosenberg amongst others. Bea has also been the rehearsal director for Michael Keegan-Dolan and Becky Namgauds; movement director for circus artist Loosey Smokes and for film director Will Clark (Jamon Productions) as well as leading movement research for a film test shoot produced by Disney.

Kim Ceysens

Performer



Kim Ceysens is a Belgian dancer, actress and choreographer. She holds a bachelors in drama from the Royal Institute of Cinema and Sound (RITCS), Belgium and studied contemporary dance at SEAD, Austria. She has worked with Francesco Scavetta, Philippe Saire, Benjamin Vandewalle, Lisi Estaras & Nicolas Vladyslav, Albert Quesada and Mercedes Dassy. Kim joined Teac Damsa in 2018 on the productions *Swan Lake / Loch na hEala* and *MÁM*. She has won two awards for her role in the short film 'Gabrielle' and more recently played a role in the feature film *'The Retreat for very (very very very) Sad People'* by the South African director Janna Ramos-Violente. In 2025 she collaborated with Ramos-Violente and played the lead female role in the movie *'La Fantasia'*. Since 2012 Kim has taught contemporary dance & acting in institutions globally.

Aki Iwamoto

Performer



Aki Iwamoto is a Japanese performance artist based in Brussels. A Shodan in Kendo and former international cheer dance champion, she holds degrees in Dance Education (Japan Women's College) and Contemporary Dance (Royal Conservatory of Antwerp). Aki describes her practice as the Art of Conversation, exploring fiction's ambiguous spaces. She enjoys diverse collaborations and is currently developing *Zenzai*, a visual narrative combining taste and storytelling.

Daniel Myers

Performer



Daniel Myers grew up on the north-east coast of Yorkshire and trained at The Royal Ballet School and English National Ballet School in London. Since 2017, he has worked across Europe, particularly in Germany, engaging with a wide range of contemporary choreographers and methods both on and off stage. These experiences have shaped his choreographic voice and artistic perspective. After seeing *MÁM* in 2022, he was deeply moved and drawn to Teac Daírsa. *1975 | Naoi déag seachtó cúig*, was his first creation in Ireland. He is incredibly excited to be joining the cast of *MÁM*.

Delilah Neilson

Performer



Delilah Neilson is currently on the Mid Associate program with The Royal Ballet having completed her Junior Associate Program last year. Previously, she spent two years in the ballet and contemporary training program at Rambert. She trains daily at East Sussex Dance Studios on several genres and performs in theatres nationally and internationally in ballet, global, modern, narrative, and contemporary lyrical. In 2025 she performed in Crystal Pite's *Light of Passage* at The Royal Opera House and had the lead role of 'Toad' in her school production of *Wind in the Willows*. Delilah attended The Masters of Ballet summer camp in London in 2025 and performed with the company at the Shaw Theatre, London. Her screen credits include *Tides of Change* (2020), a dance short and documentary as well as *Before Seven* an award-shortlisted film directed by Ray Sisters.

Amit Noy

Performer



Amit Noy was raised in Hawai'i and in Aotearoa, New Zealand; currently residing in Marseille. He trained in Hawai'iian hula before studying with Deirdre Tarrant and at the New Zealand School of Dance. His work - often made with his own family - has been presented by Théâtre de la Ville-Paris, Montpellier Danse, Sadler's Wells, and others. In 2022 he received the Pina Bausch Fellowship and writes regularly on dance for Artforum, BOMB, and the Brooklyn Rail. Working with Teac̣ Daṁsa since 2019 on productions like *MÁM*, *Nobodadd and 1975* | *Naoi déag seachtó cúig* continues to be a deep creative joy.

Keir Patrick

Performer



Keir Patrick trained at Laban and London Contemporary Dance School (EDGE company). He was a founding member of Ben Wright's b-group and worked for Clod Ensemble, Nigel Charnock, Siobhan Davies, Maresa von Stockert, Colette Sadler, Katie Green, Bare Bones, Malmo Opera and at the Royal Opera House. He has been working with Michael Keegan Dolan since 2011: Fabulous Beast Dance Theatre's *Rian* (2011–2014), *Rite of Spring*, *Petrushka* (2013) and Handel's *Julius Caesar* with ENO at The Coliseum in London (2012). For Teac̣ Daṁsa, he has performed and toured internationally in *Swan Lake / Loch na hEala* (2017-2018) and *MÁM* (2019-2026). With Second Hand Dance Company, he performed several international interactive touring shows for babies, early years and SEND audiences and is Rehearsal Director for *We Touch, We Play, We Dance* (2018-2024) and Company Tour Manager for Rosie Heafford and Takeshi Matsumoto's (2024-2026).

Ino Riga

Performer



Ino Riga from Athens, Greece, trained at the State School of Dance and received the Koula Pratsika scholarship. Between 2003-20 she worked in London as a freelance performer, dance artist and teacher. She has collaborated with various companies, choreographers, directors and visual artists including Hofesh Shechter Company, Wayne McGregor, Clod Ensemble, Alice Anderson Studio, Richard Alston, Joanne Fong, Lost Dog (working with choreographer Ben Duke), Mark Bruce and Harriet Hedden. Ino has practiced Shadow Yoga since 2011 and in 2018 she completed a three-year teaching apprenticeship in London, with Karen Watson. Since 2020, she has been based in Athens, performing and teaching. She has worked with Michael Keegan-Dolan since 2011.

James (Jimmy) Southward

Performer



James (Jimmy) Southward grew up in the Northeast of England and is half Scottish. He studied at the Northern School of Contemporary Dance and was the recipient of the Carole Woolridge award for outstanding performance. Jimmy joined Scottish Dance Theatre under the direction of Fleur Darkin. There he had the opportunity to perform pieces by - and work with - choreographers Damien Jalet, Sharon Eyal, Anton Latchky, Colette Sadler, Botis Seva, Emanuel Gat and Fleur Darkin. More recently he was artist in residence at Sounds from a Safe Harbour festival in Cork and has been collaborating with the musicians Ye Vagabonds. Jimmy joined Teac Damsa for the creation of *MÁM* in 2019, *Nobodaddy* in 2024, *1975 | Naoi déag seachtó cúig* in 2025, and is Rehearsal Director for *How To Be A Dancer in Seventy-two Thousand Easy Lessons*.

Holly Vallis

Performer



Holly Vallis is a dance theatre artist that specialises in improvisation, collaboration and live performance with which they have toured internationally. Their most recent collaborations have been with Michael Keegan-Dolan (Teač Dańsa), Amit Noy (Compagnie Sumac), Anthony Matsena (Matsena Productions), Akram Khan Company and BalletBoyz. Holly has also proudly danced for various queer events in Hastings and St Leonards: Laundry Day, Club Fliq, Queer Ass Folk and Trans Pride Hastings. Holly identifies as non-binary which means they do not conform to the norm; this is reflected in how they work and who with.





Cormac Begley

Concertina



Cormac Begley is a West Kerry concertina player whose career has surged in recent years, marked by sold-out shows at Vicar Street, a headline performance at the National Concert Hall, and multiple major awards including Best Folk Instrumentalist at the RTÉ Folk Awards and Irish Times Album of the Year 2022 for his groundbreaking solo album *B*. His original composition *To War* has reached over 80 million views across social media. He collaborates widely, appearing on albums by Lankum, Ye Vagabonds, Dermot Kennedy and Lisa O'Neill, and has toured with leading artists including Martin Hayes, Liam O'Connor, Liam Ó Maonlaí and Rushad Eggleston.

Caimin Gilmore

Double Bass



Caimin Gilmore is a member of new music group Crash Ensemble. He has recorded or shared the stage with: Bernard Butler, Damon Albarn, Shahzad Ismaily, The Staves, Aaron Dessner, Thomas Bartlett, Anais Mitchell, Phoebe Bridgers, Dirty Projectors, Kate Stables, Alabaster de Plume, Sam Amidon, Greg Saunier, s t a r g a z e and Irish acts Dermot Kennedy, Colm Mac Iomaire, Lisa Hannigan, Damien Dempsey, Caoimhín Ó Raghallaigh, Lisa O'Neill, John Francis Flynn, Jessy Buckley, John Sheahan, Niamh Regan, David Kitt, Saint Sister, Lemoncello, Niamh Bury, Hard Rain Ensemble, RTÉ Concert Orchestra, National Symphony Orchestra of Ireland and Ulster Orchestra. He recently released *'BlackGate'* for harp, cello, bass & DX7 to critical acclaim on New Amsterdam (US) and Ten Spot Records (IRL). He tours throughout 2026 with Teac Dańsa, Ye Vagabonds and Straymaker's new Fedora prize winning opera *The Curing Line*.

Nina Harries

Double Bass



Nina Harries is a Double Bassist and Vocalist, from Northampton. They began their career studying Orchestral and Contemporary Bass at the Royal College of Music, then moving on to study the music and dance of South Asia. Since 2017 Nina has performed for renowned dancer and choreographer Akram Khan, touring extensively across the globe in his award-winning solo production, *Xenos*. In 2019 Nina featured on the Grammy-nominated EP *Love Letters* by the sitarist Anoushka Shankar. Nina also performed for Bharatanatyam and Kathak productions, notably as vocalist for Mavin Khoo's *Man or God* in London, Mythili Prakash's *Ar-Dha* in Qatar and *Gigenis* by Akram Khan and Sarfati Productions through 2023-2024. Aside from ensemble work, Nina is a soloist and songwriter, incorporating theatre, cabaret and comedy, and captivating audiences with original songs and commissions exploring the sonic relationship between the double bass and the voice.

Mayah Kadish

Violin



Mayah Kadish is a violinist and music maker at home in many genres of music - from early baroque to experimental music theatre, contemporary classical to pop. She is a keen collaborator in creating new music, and her own creations live in a creaky contemporary space that sometimes calls on these disparate worlds. Mayah performs internationally as soloist in halls such as London's Barbican, Amsterdam Muziekgebouw, Lucerne Opera, Volksbuehne Berlin, Haarlem Philharmonie and Wiesbaden State Theatre amongst many others. She has performed extensively with her groups *La Vaghezza*, *s t a r g a z e*, and the members of Ensemble.

Timon Koomen

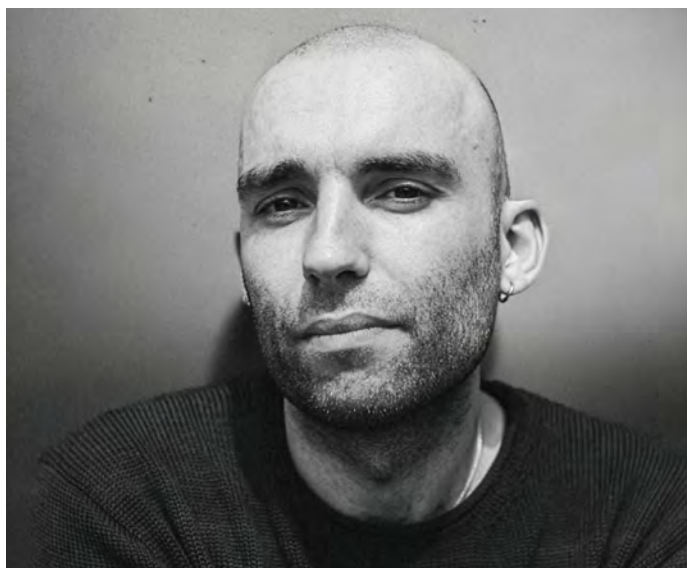
Guitar



Timon Koomen has over 10 years of professional experience and a vast history of concerts and tours, continually fascinated by how music can powerfully enhance a piece in collaboration with other creators. He approaches these projects with versatility, adapting his role to the needs of the work. This is evident in his role as a performer, such as in the 50-theater tour with MaxTak and Kim van Zeben or the international dance production *MÁM*. He also serves as the musical director and composer at tgLAVA. Ultimately, his central focus is to find the right character for a piece through collaboration, allowing his specific role to evolve accordingly. His jazz trio Kapok has performed on major jazz stages, produced four albums, and won an Edison award. More recently, his adventurous band PONGA launched onto the Dutch jazz scene with a concert at the BIMHuis and performed a theater project at Oerol in the summer of 2025.

Dylan Lynch

Percussion



Dylan Lynch is a classically trained percussionist and jazz drummer working across live performance, recording, and theatre. He has studied at the Royal Irish Academy of Music, Newpark School and Berklee College of Music, as well as being a founding member of the groups moondiver and Soda Blonde. As a freelancer, he has performed and recorded with Hozier, Gemma Dunleavy, Hypnotic Brass Ensemble, Omar, Mary Coughlan, Niamh Regan and David Kitt. Active on the Irish jazz scene, he performs regularly with Michael Buckley and Dave Redmond. He is also a lecturer in the jazz and contemporary music faculty at Dublin City University. His theatre work includes collaborations with Teac Damsa and Louise White.

David Six

Piano



David Six is a Vienna-based pianist, composer, and producer working across contemporary music. His practice includes composition, performance, and production, drawing on jazz, classical music, art pop, and various traditional musical forms. He has written over 140 compositions for acoustic piano, chamber ensembles, and improvising musicians as well as performing regularly at concert halls worldwide. In recent years, his work has increasingly taken intermedial forms, situated between concert, exhibition, light installation, and performance, often engaging with extra-musical themes. His large-scale projects, including the *Dance with the Ghosts* trilogy, explore socially relevant themes and expand the expressive possibilities of contemporary music.

Kayva van Gangelen

Oboe



Kayva Van Gangelen explores the boundaries of her instrument, using unconventional playing techniques and electronics to create a wide spectrum of new sonic possibilities. She studied at the Conservatorium van Amsterdam and the Guildhall School of Music & Drama in London, where she began developing her practice of blending acoustic performance with electronics and experimentation. From this work she founded the experimental ensemble *Perforator*, which has received multiple awards for its adventurous and genre-defying performances. As the oboist of the dynamic European ensemble *stargaze*, she has collaborated with artists including Terry Riley, Nils Frahm and Bill Frisell, bringing the oboe into contexts where it is rarely heard.

Verena Zeiner

Piano



Verena Zeiner is a pianist, composer and improviser. She plays in various ensembles in the broad field of modern creative jazz and improvised music, leads and composes for her own bands, as well as composing for chamber music ensembles and interdisciplinary projects in connection with dance, performance or visual arts. As a bandleader she has released several albums and received awards for her work as a pianist and composer. Verena is also a senior lecturer for improvisation at the University of Music and Performing Arts Vienna.

Teač Dańsa / Michael Keegan-Dolan Company

MÁM

Created by

Director & Choreographer: Michael Keegan-Dolan

Creatives

Lighting Design: Adam Silverman

Costume Design: Hyemi Shin

Set Designer: Sabine Dargant

Live Sound Design: Sandra Ní Mhathúna

Original Sound Design: Helen Atkinson

Rehearsal Director: Rachel Poirier

Performers

Imogen Alvares / Bea Bidault / Kim Ceysens /
Caimin Gilmore / Nina Harries / Aki Iwamoto /
Mayah Kadish / Timon Koomen / Dylan Lynch /
Daniel Myers / Delilah Neilson / Amit Noy /
Keir Patrick / Ino Riga / David Six / Jimmy Southward /
Holly Vallis / Kayva Van Gangelen / Verena Zeiner

Music by

Cormac Begley
stargaze

Production/Technical

Costume Supervisor: Amanda Donovan

Stage Manager: Aoife Malin

Technical Stage Manager: Danny Hones

Sound No 2: Daragh Murphy

Producer: Dawn Prentice

Line Producer: Fiona Morgan

Original Sound Design: Helen Atkinson

Company Stage Manager: Iain Synnott

Chaperones: Lori & Oliver Neilson

Production Manager: Michael Lonergan

Lighting Manager: Peter Harrison

Co-produced by Dublin Theatre Festival, Sadler's Wells London and New Zealand Festival, with support from NOMAD and NASC touring network.

This production was funded by an Arts Council Ireland Open Call Award



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#MÁMUKTour



Photo by Ros Kavanagh

From where I'm sitting

An interview with Michael Keegan-Dolan

By Sanjoy Roy

"From where I'm sitting, looking west, there's a *mám* right there," says choreographer Michael Keegan-Dolan, pointing through the window. He's at home in County Kerry, in the southwest corner of Ireland, but since my window is Zoom, from London, he has to explain what he's talking about. "A *mám* is a pass through the mountains," he says, his hand tracing a little undulation in the air. "It's a geographical structure that encourages people to go a certain way. That's really interesting because *mám* also means obligation. That's how I felt about this piece *MÁM*. Sometimes as artists, you feel this obligation to do something, even if you can't really say why."

As an interviewer, I feel obliged to ask him why, anyway. His answers come in the form of stories, not explanations. He points through the window again and says, "Cormac [Begley], the concertina player, lives on the other side of the *mám*. His family have lived there since the 17th century, I think. This piece was about meeting Cormac, and about trying to meet this place, as best I could."

'This place' is part of the Gaeltacht (regions where the primary spoken language is Irish), and while Begley's family may have deep roots here, Keegan-Dolan arrived through a more circuitous route. He left Dublin in 1988 as a 'mostly'; English-speaking 18-year-old, establishing his name internationally both with his company Fabulous Beast Dance Theatre and as a choreographer in opera and theatre. In 2004 he relocated to the Irish midlands, his ancestral home, before moving to West



Kerry in 2016, his new company anointed not only with a new name, but another language. Teac Daírsa's first production transformed *Swan Lake* into *Loch na hEala*, a story of depression, church abuse and finally ecstatic transfiguration, set in small-town Ireland and featuring no Tchaikovsky and not a step of ballet.



because the simple dynamics of victory expresses the idea that what they're bringing is better: their language, their stories, their culture. The classical form is mixed in with this, that sense of: we are a great people, and we will make great buildings and great symphonies and have a great ballet company."



Keegan-Dolan stayed in London, working in bars and pubs. But "there was something in me, as my mother would say. I wanted to tell stories. That's very much in my culture. At the same time dancing has no words, and I was suspicious of words. And I loved dance." That heave and tug between storytelling and dance became formative of Keegan-Dolan's work, which moves freely between dancing, music and theatre.

Keegan-Dolan's relationship with ballet is 'complicated'. A winger in the school rugby team, he fell for ballet at 17, soon gaining a place at London's Central School of Ballet. "It was square peg, round hole," he says. "I got thrown out. I got taken back in. I got expelled, I got taken back again. But I started making work. There was this solo with two dead mackerel, and I remember dropping one and it kind of exploded, and all the ballet teachers were hiding behind their clipboards. So ballet school was a car crash, but there were great people there, and in retrospect I'm really thankful for it. The beauty of it was that I didn't fit."

He connects that to a bigger picture. "The Irish, we're in this constant pushing and pulling with the British Empire. It happens a lot with postcolonial cultures





What about his subject matter? “Looking back, I think I was interested in the idea that things are not quite as they appear. Like those things within a family that no one talks about. Or those famous old Royal Ballet dancers from working-class backgrounds who ended up speaking with this very RP accent. Or the Catholic Church in Ireland, which in my lifetime has kind of fallen apart. All these questions around veils and manners and how things appear. I remember making this piece with everyone dressed up in ties and silks at a dinner party, and by the end they were all crawling around like animals, half naked.”

Keegan-Dolan went on to found Fabulous Beast Dance Theatre, and I’m aware that we’ve not yet spoken about the mythic first word of that name. “Maybe that’s also about what we can’t see,” he ventures, observing that he’s telling this story now, not as he lived it then (at the time, he found “fabulous” in

a book about tarot). “The way you feel when you stand at the top of a mountain in the wind – that’s a spiritual feeling, you know? Maybe connection is a better word than spiritual – that moment when separation diminishes and you feel connected, in a big way. Perhaps that’s why I love theatre, because you’re creating moments of connection.” It makes sense that the work of William Blake, with its confluence of nature, society, myth, mysticism and transcendence, became a touchstone: “Blake was a brilliant romantic poet with an incredible mind, and he was saying all these things that I believed.”

Fabulous Beast is now no more – which brings us back to “this place”, to Cormac Begley and the mám. “Cormac is a formidable, highly sophisticated person, and he has dug really deep into his tradition and his music. I wanted go free-diving into his imagination. I suppose the fundamental thing I learned is this: for



centuries, Irish culture was cooked under pressure. Our music became hidden, like our language became hidden and our stories were told in the dark. But that music can be as complex and moving and worthwhile as any piece of Beethoven or Bach.”

He continues: “One thing I like about what I’ve been trying to do is that it’s Irish but not ‘Irish’, you know? Our company come from five different continents. And when people pull out the ‘Irish’ thing, it’s usually either isn’t Ireland great? or don’t those Irish like drinking and fighting and all those other stereotypes. This can get extremely dull very quickly. And it’s a trap.”

It strikes me that Keegan-Dolan’s sense of artistic obligation comes from trying to find some passage through the constant pushing and pulling of his own times and places. And perhaps that is terrain where dance, music, theatre and story can go, and

explanations and ideas cannot. Time to stop asking why, then, and instead follow the steps, scenes and sounds of this work that he has called, simply, *MÁM*.

Sanjoy Roy writes on dance for [The Guardian](#), and is editor of [Springback Magazine](#), a writing project covering contemporary dance across Europe, and keeps a personal archive at [sanjoyroy.net](#).

This article first appeared in the programme for MÁM at Sadler’s Wells Theatre in October 2023



When and Where

The Lowry Salford Quays

TUE 3 - WED 4 FEB 2026

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Birmingham Hippodrome

FRI 6 - SAT 7 FEB 2026

[BOOK NOW](#)

Brighton Dome

TUE 10 - WED 11 FEB 2026

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Theatre Royal Norwich

FRI 13 - SAT 14 FEB 2026

[BOOK NOW](#)

Mayflower Theatre Southampton

TUE 17 - WED 18 FEB 2026

[BOOK NOW](#)

Marlowe Theatre Canterbury

FRI 20 - SAT 21 FEB 2026

[BOOK NOW](#)

Eden Court Theatre Inverness

TUE 24 - WED 25 FEB 2026

[BOOK NOW](#)

His Majesty's Theatre Aberdeen

FRI 27 - SAT 28 FEB 2026

[BOOK NOW](#)

Theatre Royal Plymouth

TUE 3 - WED 4 MAR 2026

[BOOK NOW](#)

TEAC
DAMSA



Photo by ???



Photo by ???

Learning and Engagement

Dance Consortium's engagement programmes run parallel to tours, offering audiences an opportunity to deepen their understanding and passion for dance and circus. The UK tour of *MÁM* not only delivers captivating performances but also presents enriching learning and engagement activities tailored for schools, community groups and dance enthusiasts.

Post-Show Q&As: Illuminating post-show Q&A sessions are hosted on the tour's opening night in each city. Audiences gain valuable insights into the artistic process, inspirations and stories behind Teac Damsa and the creation of *MÁM*.

Workshops: A unique opportunity to join Michael Keegan-Dolan or performing artists for a movement workshop, providing participants with the chance to learn from internationally renowned artists.

Workshops will warm up participants and offer exploration of Michael Keegan-Dolan's methodology through improvisation and creative tasks. Participants will gain insight into the choreographic approach that informed the creation of *MÁM* through working together and exploring the possibilities of movement and expression.

Open Rehearsals: Go behind the scenes to observe the company as they prepare for the evening performance providing a unique opportunity into the process as the company gets ready for the show. Seated in the auditorium guests can watch an informal on-stage rehearsal.



Photo by ???

Audio Described Performances:

As part of Dance Consortium's work towards offering increased access to tours, Audio Described performances are offered at the majority of venues throughout the *MÁM* tour. Providing live verbal commentary with information on the visual elements of a production, a touch tour and audio description will be delivered in partnership with Talking Theatre. Dates for Audio Described performances available [here](#).

Insight Notes: This free resource provides insights into Teac Damsa, the artists and collaborators that created *MÁM*. Teachers, students and community groups can access complimentary introductory notes containing links to further reading and video clips. Suitable for formal and informal learning, these materials support curriculum study and enrich understanding, appreciation and creative responses to the show. Available online [here](#).

Talent Development:

Dance Consortium has year-round commitment to supporting creative careers and talent development. Recent initiatives include ongoing project, [Future Leaders](#), that establishes connections between our 24 member theatres and the next generation of off-stage theatre workforce. Work placements provide hands-on experiences for students from the Liverpool Institute for Performing Arts (LIPA) during many Dance Consortium tours, offering invaluable real-world experience.

Visit danceconsortium.com for more information.



Past tours and credits



Acosta Danza
(2020 & 2022)



Ailey 2
(2011 & 2023)



**Alvin Ailey American
Dance Theater**
(2005, 2007, 2010 & 2016)



Australian Dance Theatre
(2007)



**Bill T Jones / Arnie Zane
Dance Company**
(2004)



Breakin' Convention
(2007. Supported 2009, 2010,
2012 & 2014)



**Cedar Lake
Contemporary Ballet**
(2013)



Cirque Éloïze
(2015. Supported 2011 & 2025)



**Companhia de Dança
Deborah Colker**
(2004, 2006 & 2010)



Dada Masilo
(2019 & 2023)



Dance Theatre of Harlem
(2004)



**Danza Contemporánea
de Cuba**
(2010, 2012 & 2017)



La La La Human Steps
(2008)



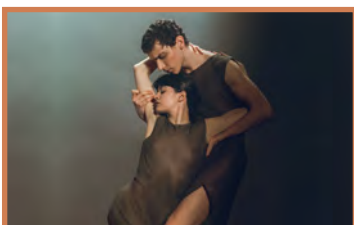
Les 7 Doigts
(2021)



**Les Ballets Trockadero
de Monte Carlo** (2008/2009,
2011, 2013, 2015, 2018 & 2022)



Mark Morris Dance Group
(2001, 2009 & 2019)



Nederlands Dans Theater NDT 2
(2004, 2005, 2007, 2009, 2012,
2016 & 2022)



Paul Taylor Dance Company
(2003)



QDance Company
(2024)

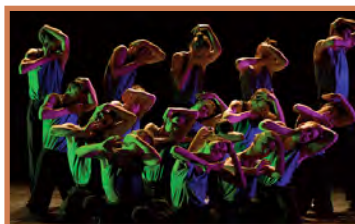


Sao Paulo Dance Company
(2024)

Learn more about these Dance Consortium tours at danceconsortium.com



Ballet British Columbia
(2018 & 2025)



Batsheva Ensemble
(2012)



Cloud Gate Dance Theatre of Taiwan
(2008)



Compagnie Kafig
(2005 & 2014)



Eun-Me Ahn Dance Company
(2025)



Grupo Corpo
(2005 & 2014)



mjlonga
(2017)



Nederlands Dans Theater NDT 1
(2008)



Stephen Petronio Company
(2008)



Sutra, A Sadler's Wells Production
(2013)

Co Chairs: Stephen Crocker & Marianne Locatori

Directors: Anand Bhatt, Helen Costello, Stephen Crocker, Andrew Hurst, Marianne Locatori, Chris Stafford, Iona Waite & Suzanne Walker

Chief Executive: Joe Bates

Senior Producer: Claire Morton

Audiences & Engagement Manager: Megan Saunders

Social Media Management: Matt Fishel

Administrative Intern: Abena Adu-Boateng

Marketing: Helen Snell & Emma Russell at Helen Snell Ltd; Shereden Mathews and Mark Dooley at Dressing Room 5

Press: Sue Lancashire & Martha Oakes at Martha Oakes PR

Audio Description: Caroline Burn (Talking Theatre)

Accountants: Rebecca Gaskin & Janice Jane Webster at Rowlands Webster

Auditors: Vanessa Graham at Topaz Solutions Limited

Website: HdK Associates

Programme Design & Print: Consider This Agency

Tour Manager: Emily de Mariveles

Production Management: Phil Webb

Production Electricians: Alex Frost, Gavin Sharpe

Lighting Support: White Light

Other Technical Hires: STS backline & Snowboy Systems

Trucking Arrangements: Fly by Nite

Travel Arrangements: The Production Touring team at Specialised Travel

Insurance: Gordon & Co Insurance Brokers

We are hugely grateful for the generous donations received via Dance Consortium's Support Circles. For more information about how to join our new scheme, please visit danceconsortium.com/support-us

Dance Consortium would like to acknowledge and thank the following for their support



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Read about all our venues at danceconsortium.com

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Greener Touring

Dance Consortium is committed to reducing the impact of its activities on the environment through its environmental action plan. Whilst acknowledging that international touring creates an unavoidable carbon footprint, we actively seek ways to improve and mitigate against this. We endeavour to promote best practice across our membership and raise awareness of the effects of climate change amongst our members, the companies we tour, our audiences and young people participating in our Learning and Engagement programme.

We continue to develop and promote new and innovative initiatives across the member venues.

Here's a snapshot of some of the achievements that we are proud of:

- We supply all visiting companies with reusable Ocean Bottles for each person in their team and our venues provide water stations next to the stage. Dancers drink lots of water, so this reduces plastic waste from single-use bottles of mineral water. To date, our partnership with Ocean Bottles has funded collection of 390,000 ocean-bound plastic bottles, representing 4434kg of plastic waste!
- Our touring technical team uses Velcro fasteners in place of PVC electrical tape for cabling work wherever possible, reducing the sacks of tape waste usually produced at the end of each run of performances.
- Brighton Dome is on a mission to reduce single-use plastics across the whole organisation and have teamed up with reusable cup experts Green Goblet to serve up audience drinks in an earth-friendly way.
- Solar panels at the Marlowe Theatre Canterbury have powered the equivalent of 213 shows to date. In partnership with Canterbury City Council, they have installed new all-LED lighting in the auditorium including LED follow-spots, resulting in last year's panto using 70% less energy than before – Oh yes it did!
- Eden Court, Inverness achieved a 10% reduction in gas use compared to 2019 and transitioned to Automated Meter Readings. Significant funding from the Community Regeneration Fund and Patrons has enabled installation of Rockwool insulation, significantly enhancing energy efficiency.
- South Bank Centre, London installed a manual segregation unit, allowing waste to be split into 15 different recycling streams and increasing recycling rates.
- The Mayflower, Southampton, has made energy savings through historic refurbishment of 97 year old chandeliers.
- Theatre Royal Newcastle has replaced lighting, upgraded recycling processes, installed double glazing and air source heat pumps in the building.
- Norwich Theatre Royal installed a 10.6m x 2.6m Living Wall on the side of the fly tower.
- Each of our member venues has appointed a green champion and Dance Consortium facilitates a nationwide e-group to share ideas and resources.

- Two of our Trustees are part of Arts Council England's Board Environmental Champions Programme, embedding environmental responsibility at governance level, supporting members to step up their sustainability plans and inspire peers and audiences at a time when it is most needed.
- As well as the direct actions we're taking to mitigate the climate crisis, we also see our role as supporting audiences understand what they do to help. A recent report titled [Act Green by Indigo](#), an award-winning organisation that researches audience behaviours and trends, showed that 86% of cultural audiences are worried about the climate crisis and 72% think cultural organisations have a responsibility to influence society about the climate emergency.
- Our biennial Greener Touring Symposium, most recently held at Brighton Dome in November 2025, brings together representatives from across the large-scale theatre sector to explore and consider what theatres and audiences can do to support climate action.
- Reduce waste: Think about the flyers and brochures you collect and throw away. Could you take a photo of the information instead? Change your subscription to receive venue news via its e-newsletter rather than through the post? Can you access the production programme online rather than buying a paper copy?
- Reuse cups and glasses: Act Green suggested that 88% of audiences would reduce their use of disposable packaging and single use plastic at venues. Many of our member theatres now have reusable cups, so be sure to take them back for a refill at the interval rather than requesting a fresh cup – we reuse glasses and cups at home so why not when we're out and about too?!
- Recycle: Look out for recycling points around the theatres. If you can't see them, ask a member of staff to direct you.
- Turn your lights off at home: whilst enjoying a shared experience in the theatre, you can collectively offset the energy being used on stage by making sure lights and appliances are turned off whilst you're out of the house.

Here are just a few ideas that you could consider:

- Travel: Can you use public transport to travel to the theatre? If not, then could you travel with friends and family to reduce the impact of private travel? Try using You Smart Thing, a new tool which can help you compare travel options and the amount of CO2e for each option: yousmartthing.com

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ENGLAND

Where we are

Dance Consortium is a group of 24 large theatres located across the UK and Ireland.

Dance Consortium was formed in 2000 with the aim of enriching the high-quality dance offer in the UK by presenting regular tours from international companies. It has since grown into a widespread consortium of venues with a core strategic aim to develop audiences for dance across the UK and Ireland, engage new attenders in innovative ways, and promote the art form as a source of accessible enjoyment and entertainment.

Since its formation Dance Consortium has presented 56 tours by 30 different companies whose performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK and in Ireland.



His Majesty's Theatre **ABERDEEN**

Tickets: 01224 641122

www.aberdeenperformingarts.com/his-majestys-theatre

Grand Opera House **BELFAST**

Tickets: 028 9024 1919

www.goh.co.uk

BIRMINGHAM Hippodrome

Tickets: 0844 338 5000

Calls cost 4.5p per min plus access charge

www.birminghamhippodrome.com

BLACKPOOL Grand Theatre

Tickets 01253 290190

www.blackpoolgrand.co.uk

Alhambra Theatre **BRADFORD**

Tickets: 01274 432000

www.bradford-theatres.co.uk

BRIGHTON Dome

Tickets: 01273 709709

www.brightondome.org

BUXTON Opera House

Tickets: 01298 72190

buxtonoperahouse.org.uk

The Marlowe Theatre

CANTERBURY

Tickets: 01227 787787

www.marlowetheatre.com

Wales Millennium Centre **CARDIFF**

Tickets: 029 2063 6464

Mac croeso I chi cysylltu â ni yn Gymraeg
www.wmc.org.uk

The Bord Gáis Energy Theatre

DUBLIN

Tickets: +353 (1) 677 7999

www.bordgaisenergytheatre.ie

Festival Theatre **EDINBURGH**

Tickets: 0131 529 6000

www.capitaltheatres.com

Wycombe Swan Theatre

HIGH WYCOMBE

Tickets: 0343 310 0060

www.trafalgartickets.com/wycombe-swan-theatre

HULL New Theatre

Tickets: 01482 300306

www.hulltheatres.co.uk

Eden Court Theatre **INVERNESS**

Tickets: 01463 234 234

www.eden-court.co.uk

Sadler's Wells and Peacock Theatre

LONDON

Tickets: 020 7863 8000

www.sadlerswells.com

MILTON KEYNES Theatre

Tickets: 0844 871 7615

www.atgtickets.com/venues/miltonkeynes-theatre

Theatre Royal **NEWCASTLE**

Tickets: 0191 232 7010

www.theatreroyal.co.uk

Theatre Royal **NORWICH**

Tickets: 01603 630 000

www.norwichtheatre.org

NOTTINGHAM Theatre Royal and Concert Hall

Tickets: 0115 989 5555

www.trch.co.uk

Theatre Royal **PLYMOUTH**

Tickets: 01752 267222

www.theatreroyal.com

The Lowry **SALFORD**

Tickets: 0343 208 6000

www.thelowry.com

Southbank Centre **LONDON**

Tickets: 020 3879 9555

www.southbankcentre.co.uk

Mayflower Theatre **SOUTHAMPTON**

Tickets: 02380 711811

www.mayflower.org.uk

WOLVERHAMPTON Grand Theatre

Tickets: 01902 42 92 12

www.grandtheatre.co.uk



FINANCIAL TIMES | SUNDAY TELEGRAPH | TIME OUT

Dance Consortium presents

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50th
Anniversary
UK Tour

**“We came to laugh,
but we stayed
to worship”**
THE TELEGRAPH

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LONDON The Peacock Theatre
Tue 12 & Wed 13 May
CARDIFF Wales Millennium Centre
Fri 15 & Sat 16 May
WOLVERHAMPTON Grand Theatre
Tue 19 & Wed 20 May
SOUTHAMPTON Mayflower Theatre

Tue 26 & Wed 27 May
NEWCASTLE Theatre Royal
Fri 29 & Sat 30 May
BRADFORD Alhambra Theatre
Tue 2 & Wed 3 June
MILTON KEYNES Theatre
Fri 5 & Sat 6 June
NORWICH Theatre Royal
Tue 9 & Wed 10 June
CANTERBURY Marlowe Theatre

Fri 12 June
BLACKPOOL Grand Theatre
Tue 16 & Wed 17 June
EDINBURGH Festival Theatre
Fri 19 & Sat 20 June
ABERDEEN His Majesty's Theatre
Tue 23 & Wed 24 June
BUXTON Opera House


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