



Music | Theatre | Dance | Circus | Family

# A Message From Ralph Lister

Executive Director, Take Art

Welcome to a new season with Take Art. As we move through the year, we remain committed to connecting communities through creativity, supporting artists, and delivering a vibrant programme of arts experiences across Somerset. Whether it's performance, participation, or partnership, our work continues to reflect the diversity and resilience of the arts sector in rural settings.

As the seasons change so do the range of projects that Take Art undertakes. We're delighted to be founder members of Great Mead, an exciting new project in Chard that brings together creativity, nature, food, and well-being. This kind of cross-sector partnership—where the arts sit alongside environmental and community-focused aims—is central to our approach.

Making projects happen requires vision and commitment, but also funding. We're thrilled to have secured support from a European sustainable community initiative, as well as from both local sources and the National Lottery, enabling us to grow our impact.

Our rural touring programme preparations for the autumn season are well underway and its annual refresh means that we have a new crop of artists and shows to delight audiences. Our heartfelt thanks go to the incredible network of volunteer promoters—without them, the rural touring model simply wouldn't exist.

The Rural Touring Dance Initiative, which develops a rural touring network for contemporary dance across the country, including Somerset and the south-west, continues to thrill audiences as it enters its final year of activity. Take Art is proud to be a national partner in this project, and we're actively in discussion with funders about how to sustain its legacy into the future.

Our new early years project, 'Little People: Big ideas' is coming to the end of its successful first year in September. The early years team is now developing new music-based work supported through the recently formed joint Music Education Hub for Somerset and Dorset. The early years are a formative time and while the sector is under immense pressure, Take Art maintains its commitment to bringing creative and joyful activities to our youngest participants.

We're proud to continue supporting creativity at every stage of life and in every corner of our county. From the youngest children exploring sound and movement, to rural audiences discovering new performances in familiar village halls, Take Art is here to ensure the arts remain accessible, meaningful, and celebrated. Thank you for being part of our journey—we hope you enjoy what this season has to offer.



Ralph

# It's Great To Meet You

Interview With Solène Weinachter by Beccy Lloyd, RTDI South-West Region Co-ordinator



Solène Weinachter is one of a very special handful of celebrated dance artists who has really maximised on the RTDI rural touring experience, appearing in the very first and the most recent RTDI menus, and a few more along the way.

On an early morning Thursday in May, I quizzed Solène on the highs and lows, the funniest, most awkward and uniquely memorable moments she's experienced touring contemporary dance to non-traditional rural venues.

## Fulfilling a dream

Long before her first live encounter with rural touring, 16-year-old Solène was inspired by early 20th century theatre-maker Federico Garcia Lorca during her Spanish lessons.

*"I remember learning that he had this itinerant company called La Barraca that could go to the countryside where theatre wasn't really going, and I remember thinking how cool that was and how much I wanted to do it."*

Not so long ago, Solène tells me, she realised *"hang on, I've done it! That's what I wanted to do, and I've done it! I really remember it being something from a really long time ago that I've valued and totally understood that it had a huge part to play in the ecology of culture"*.

Appearing first as a dancer in Joan Clevillé's Plan B for Utopia, Solène recalls how much fun they had on that tour, visiting many venues across the South-West and beyond. The unique experience of visiting people not at a big faceless venue but, in their communities, their village halls and even their homes is a huge contributing factor.

*"I don't know how many venues we did, but we did a substantial amount and the great thing about that is that with the other pieces I came back, I started to come back to some venues. One unique thing I can say is this feeling of coming back somewhere and really feeling like you're coming back. You know, you're not going back to a building like a big theatre. You're coming back somewhere."*

## From Dancer to Choreographer

Returning later in Joan Clevillé's 'Antigone, Interrupted' and Ben Duke's 'Juliet and Romeo', Solène became hungry to make her own work, which of course she did with rural touring firmly in mind.

*"When I was making After All, I knew it had to be going into theatres and villages halls. There's something for me personally [about rural touring] that really helps me to feel the meaning of what I'm doing. It's that context in which you really meet people, and you*

*feel really close to the audience."*

Talking about emotionally and physically coming face to face with her audience in a way that simply doesn't happen in traditional theatre spaces, Solène reflects:

*"There is something quite unique about the fact that at least three quarters of the audience know each other. There's huge intimacy in a theatre sitting next to a stranger for sure, but in rural touring there's a huge intimacy sitting with people you know and going through this together. We arrive to an empty hall that had so much history before this day, and you're just going to turn this space into the story you're going to make today."*



I wonder how many promoters and audience members realise just how much of a two-way street rural touring is? Solène assures me that there are many benefits for her as an artist.

*"I can feel it constantly inform my creative process, wanting to go to a space that has a life. People feed us, help us get our bearings... So, there is a sense of dependency on one another. That is quite something. It leads you to have conversations you wouldn't usually have. And to me there is a huge appeal to the fact that it led me towards being with people I wouldn't normally hang out with. Especially after Brexit time, you might have a different political outlook*

*maybe and then, you're still together. People welcome you and give you a bed. Still, they want to have a conversation with you."*

## The challenges of rural touring

We talk about the responsibilities of a performer on a rural tour. RTDI has been running for some time now and Solène tells me she's seen a lot of professionalism in venues she's returning to. Promoters really know what they're doing. But there is still a difference between a rural and a theatre tour.

*"You do have to engage before, during and after the show. You have to be in communication. There is one time, I wasn't on top of my form, and I really understood that you can't expect to be completely hosted. You both have to host each other in some way and that takes a bit out of you."*

Other obvious differences could present a challenge for performers too. Many venues have much smaller capacity than a theatre space would do, and sometimes, with all the will in the world, tickets just don't sell.

*"The concept of a jam-packed audience is quite different in rural touring, it might be 30 people, two rows and a half. And there's something about a responsibility to be really happy with that. Sometimes the village hall is very small. It feels very full. Sometimes it can feel quite empty. Or it's a big room with two rows of people. I've definitely done shows with three people and a dog!"*

*Really meeting that with generosity. I understand, that's what happens if you come that far. Maybe some people don't really know why they should come. It teaches you flexibility. I feel like I should have that generosity all the time. If you come out of a capitalistic exchange of culture it brings quite good things out of people."*

If you've seen her solo show *After All* on tour this year, you'll know it touches on some seriously personal topics, exploring death, grief and loss. Just Solène, face to face with an audience of 3-30 people (and a dog?!) who might all know each other, laying bare her thoughts on how we handle death. I mention that I really admire her bravery.

*"I should admit I'm a sucker for intimacy. That is my work. There is nowhere to hide in a village hall, so the work has really been influenced by that.*

*Maybe because the set-up is more equal, we're all on the same level, I dare to try stuff with the show, so I go rogue. I want to see if I can keep exploring my show while I'm performing it."*

How does that play out I wonder?

*"In one show, I had a man in the front row who looks like my Dad. He comes in and he's on his phone for the first ten minutes and just a few times I make a little reference to it. I say to him 'maybe you can Google what I'm asking'. We can see he's on his phone and his email.*

*I think, OK, that's a challenge, but that's OK. And then, little by little, I can see he gets more and more into the show. And I also cast him as my Dad, when I cast my family on the front row.*

*At the end, I sit back in the audience and I say 'Oh! Let me sit next to my Dad!' And I turned to him and I said 'I love you Dad'. And he said 'I love you too!'. He waited for me and said something like 'I would've been really proud to have a child like you' and I was just thinking of this amazing journey I've been on with this audience member who is probably there because of his partner. His wife just took him there and then just such wonderful intimacy."*

## A Somerset story

Take Art have been a leading partner in RTDI from the start and I'm interested to know how Somerset venues especially have been a part of Solène's journey. She has definitely noticed a willingness to take risks on programming something different, and how that risk-taking has increased over time, enabling her and other choreographers to be bold with their work, try new things and tackle increasingly difficult subjects.

*"When we made *Antigone*, Interrupted one of the main criteria we really met was sightlines. So, the show was in the round, the seats were all going to be good. And to do that we were developing the show in Roadwater. We were working in the village hall and someone's painting the panto set in the same room and they hear you doing this thing and they don't mind sharing the space.*



*When we would like to try some ideas we invite people and you know they've not really seen anything like that before and it's maybe 12pm on a Wednesday afternoon and you're rolling on the floor really slowly. Everyone's really wondering what's going on because you don't really know what's going on either because you're figuring out something about your show. In this moment, you feel so exposed, you're not hid-*

*ing in a theatre on a stage behind lights in a black box. Everyone is in the middle of the responsibility of holding the space. So that has really been a part of my journey because I enjoyed how that influenced what I wanted to make and how I've become a much better performer."*

I ask her to share her funniest and most challenging rural touring moments.

*"In Juliet and Romeo, I keep on dying, and the fly would land on my nose, every time I died. After a while, we just really lost it. We had to be really dead and serious but I couldn't. It was too funny. That fly was like a third performer in the room!"*

*And in the same venue, the ceiling was too low to fit the set, so we couldn't bring this thing that would really anchor the set down. So halfway through the show, I normally climb up the set but the set started to fall. So I'm falling with the set and then I realise it was falling on Ben so I put it back up and put it together while performing. That was a pretty awkward venue!"*

Solène's adaptability, I've noticed, is one of the things promoters really value. But has there ever been a time she thought the show wouldn't go on?

*"There was a challenging time when someone fainted in the audience, and we had to pause while we waited for the ambulance. It's in the middle of nowhere at the bottom of Cornwall so it takes quite a while for it to arrive. We're a bit worried but everything's fine and the audience really want the show to come back on. They really cheer for you.*

*And I think we stayed in character the whole time. By the end everyone is really cheering because they're really happy we got there and this has happened."*

## Ensuring a future for rural touring dance

We can't help but talk about resources when we're talking about rural touring dance. Relatively small audience numbers, the cost of adapting shows for rural touring, the additional travel cost and time, dancefloor and lighting hires don't balance the ticket sales/show fee equation. I'm interested in Solène's thoughts on how the dance world can tackle this.

*"Rural touring won't happen if there are no resources. The resources have to be found. Dance organisations really have to get behind that and understand that shows don't only have to happen in cities. A village hall can also be a dance studio. I think it's important for the dance world to understand there shouldn't be a hierarchy of venues.*

*Having done rural touring, it's been quite engrained in me that I want to engage with the audience when I come so artists could also learn to embed a desire to engage with the community and to remember that the work is all about the relationship to the audience. Watching the relationship between the audience's listening and you performing is really it."*

Solène is so passionate about rural touring, it's hard to bring the conversation to a close. This year is the first time I've seen her perform live, and I can really understand why so many Take Art promoters were excited that she was back on the RTDI menu.

It's been a pleasure hearing directly from an experienced rural touring artist what makes the experience you all offer when you welcome a performer into your communities so special.

# Where The Village Meets The Stage

Interview with Richard Cronin, Croscombe's promoter by Danny Pedler

Based in the village of Croscombe, Richard is one of Take Art's most passionate volunteer promoters, bringing powerful theatre and contemporary dance to his rural community. We sat down with him to talk about what drew him to promoting, why live performance matters, and the unforgettable moments that keep people coming back.

## How long have you been promoting with Take Art?

I started back in 2021 just after we had emerged from lockdown. For many years I've been going to some great Take Art shows in different villages which were always a little bit of a travel away from where we are. I always wondered why there was never any Take Art shows in my area. Then I thought, let's bring some!

## How do you see your responsibilities compared to a paid promoter at a conventional theatre?

I think that certainly a big element of it is really welcoming the performers and their crew to our village. We really are hosting them with a capital H, you know? The performers stay in the village overnight with some staying with me and my wife, some with others in the village. The performers enjoy it, we really enjoy it, then we all meet up in the morning for a coffee in the pub again.

Some of the audience usually go into the pub to collect their newspapers, so we get a chance to talk about the show again.



In a rural setting we've got a much smaller audience pool. That means we've got to try and bring people with many different tastes to our shows. I think there is an element of trying to build up a degree of trust with the audience. People trust what we've chosen to bring along from the Take Art menu which helps to draw them in.

## What kind of shows do you usually promote and what have been your highlights?

There is a lot of music in this area, and so I don't tend to book music through Take Art. I like to book theatre. Strong drama, strong stories with good writing, this sort of thing. I was never a dance fan but one of the very early shows I booked was dance, and I've grown to appreciate it so much that I now regularly programme some dance as well!

There have been loads of highlights but one I do remember is I booked a London-based dancer. Joshua Vendetta Nash, and he brought a really edgy, urban, krump dance style. It was like hip hop on steroids. Everyone leapt to their feet and applauded because it was just such a 'wow' event to have happened in our village.

Another one was a solo theatre show by a young writer-actress called Florence Espeut-Nickless called *Destiny*. That was a really tough story, not autobiographical, but was based on lives around her growing up as a young girl in Chippenham. The character falls in with an older boy, and it's not a healthy relationship.

Her next relationship is a challenge as well but throughout, she's got this huge strength of character and nothing seems

to knock her down. That was a really tough story, delivered so powerfully. It was absolutely stunning to see.

**You recently hosted Solène Weinachter's *After All*, a piece that explores death through dance. How did it make you feel and what did your audience make of it?**

Yeah, this is an interesting one. I think drama and dance can help people explore ideas; it can be very relevant and insightful. Solène's show openly explored death, trying to lift the taboo on talking about death and funerals.

People were really moved by the show and took a lot in from it. It made us feel that it was okay to feel certain ways about death and that we can relate to the experiences of others. You can feel some



support and some compassion for everyone in their different circumstances. This came through again when Solène hosted the next day's 'death cafe' in the pub. I suppose it was a chance for, healing is probably too big a word for it, but a chance for people to reflect, you know?

**Solène loves that dance is a wonderful medium to raise big issues and unite people, especially in rural settings. Do you think that dance has a special way of communicating?**

Yes, absolutely. I see people come away finding it so much more engaging than they'd probably expected. It's a very different experience going out, sitting in the evening out in an auditorium, as a collective audience. When the lights come down, the stories come together and come to life in front of you through the medium of

dance - it just draws you in.

And you're right, probably in terms of dance, people are probably much more surprised at actually how it does engage with them emotionally because it's so unexpected.

**Why do you think these shows are so important for our communities?**

There's something magical about live performance. When you see these characters and stories coming to life right in front of you, there's something so special about doing it in a communal setting.

Because we're in a community we don't rush on afterwards. People stay, linger and chat. We often do a Q&A with the artists, and you get to hear what other people thought about the show or how they interpreted it. These shows are opportunities to come together as a community.

Solène Weinachter



# Welcome to the Great Mead Pilot Project: A Beautiful Green Space in the Heart of Chard

Great Mead is an exciting new pilot project located in the centre of Chard. It aims to transform 6.4 acres of underused land into a vibrant, welcoming space for everyone to enjoy. Whether you're looking to relax in nature, take part in fun events, or explore creative and wellbeing activities, Great Mead is being shaped by the community, for the community.

The project launched in March 2025 and is already bringing people together to connect with the land and with each other. It's about co-creating a safe, inclusive, and beautiful space where everyone feels welcome. With local schools, homes, and the town centre just a short walk away, Great Mead is perfectly placed to become a natural meeting point for the whole community.

Guests at the launch event included the Mayor, the Deputy Lord Lieutenant and

the High Sheriff of Somerset, who said that the project fits perfectly with the King's vision of using green spaces to bring people together and support wellbeing, especially in areas that need it most.

As the High Sheriff said, *"This fantastic project will make a real difference to people in Chard – it will be the heart."*

Great Mead is a team effort. We're delighted to be working with some great local partners including Connect Somerset; Holyrood Academy; Chard Town Council; Chard Community Hub; Somerset Wildlife Trust; ARK at Egwood; and WATCH CIC. Together, we're co-creating something truly special that leaves a strong legacy. The land itself is full of natural beauty, including a gentle stream, tall trees, and open grass areas that give the feel of a wildflower meadow. It's a peaceful spot





with lots of potential, and we're making the most of it while protecting its natural features for future generations.

Nature is at the heart of everything we do, and we're working closely with our partners to ensure the land's wildlife and biodiversity are respected and protected.

So far, we've held a range of events including a Family Feast Picnic as part of the Somerset Food Trail Festival, a performance of shed-ache from aKa Dance Theatre, and a nature connection workshop.

There's plenty more to come this summer and autumn, including botanical sun printing; willow weaving; drama and music workshops; outdoor cooking; guided walks; and wellbeing activities.

We're also learning as we go. This pilot project gives us a chance to test new ideas and tackle challenges. For example, we're holding climate adaptation workshops and carrying out nature surveys to better understand how to care for the land long-term.

Forthcoming events include a mini festival on Saturday 20 September and a Sharing and Learning event at Chard Guildhall on Wednesday 15 October. Everyone is welcome.

The Great Mead project is supported by Somerset Community Foundation and the National Lottery Community Fund. It's also one of ten European projects chosen for funding through the EU's Connect New European Bauhaus programme, which supports sustainable, inclusive, and beautiful community projects.

To stay updated on everything that's happening at Great Mead, visit the Take Art website or [greatmead.org](http://greatmead.org)





## Vanhulle Dance Theatre: Olive Branch

Olive Branch is a family-friendly acrobatic extravaganza! Join us for a funny and feel-good tale of friendship and the wonder of the natural world, told through a captivating mixture of physical theatre and martial arts.

Two strangers meet in a forest and must learn to overcome their differences to help protect mother nature. How will they learn to work together? Will they make it in time to save mother nature?

Immerse yourselves in Vanhulle's forest of wonders, featuring spellbinding acrobatics, a spectacular battle-scene, and a world brimming with imagination.

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### **Dates & Times:**

Saturday 16 August - East Quay, Watch-et 6pm free tickets

# Chill On The Hill

Get Ready to Chill on the Hill, a family-friendly event that celebrates diversity in nature, food, arts and community!

Chill on the Hill is back for 2025. Bring your picnic blanket and your playful spirit; it's time to relax, explore, connect with nature and make memories together.

One of South Somerset's most cherished country parks, Ham Hill, sets the perfect scene for a magical day out for everyone with family and friends. Enjoy a vibrant celebration filled with live performances, uplifting music, creative workshops, and irresistible local food. Whether you're exploring the great outdoors or diving into artistic adventures, this is one summer gathering you won't want to miss!

We're thrilled to welcome performances from Tor Theatre, music from Sounds of the Streets and the incredible Farm Yard Circus! Get ready for a wildly entertaining, family-friendly show inspired by the charm and chaos of farm life. Expect a whirlwind of group acrobatics, jaw-dropping juggling, toe-tapping live music, and laugh-out-loud circus theatre!

To book and find out more information please visit the [Take Art website](#).

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## Dates & Times:

Sunday 31 August, Ham Hill Millenium Stones, 11am to 4pm.





## Good Habits: Live

Back due to popular demand!

Good Habits is one of the most exciting new folk duos to come out of the UK.

Bonnie Schwarz (cello + vocals) and Pete Shaw (accordion) mix virtuosic musicianship and vocal harmony with vivid storytelling, drawing on their diverse musical tastes and weaving them into an action-packed narrative of folky goodness.

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### Dates & Times:

20 Sept | Marston Church | Bar open at

6.45 for a 7.30pm show | £12 adult £5 child from [takeart.org](http://takeart.org) or on the door

30 Oct | Pen Selwood Village Hall | 7.30pm | £12 adults £9 children/people on a low income | 01747 840 680

31 Oct | Kilve Village Hall | 7.30pm | £13 adult £10 child/student/people on a low income | £40 family (2 adults & 2 children under 16 or 1 adult & 3 children) | 07814 613908

1 Nov | Wootton Courtenay Village Hall | 7.30pm | £12 from the village stores, 01643 841067 or online at [takeart.org](http://takeart.org)



## Scarlett Smith: Any Objections

Armed with her harp and an insatiable curiosity, join Scarlett as she shares the ups and downs of being a harpist in the wedding industry and her consequential desire to rebrand. While looking back over some questionable enquires, her open-minded nature turns trepidation into inspiration.

Scarlett Smith is an up-and-coming comedian, producing an exciting debut show that Take Art is excited to support. Blending live looping harp covers of popular songs, self-produced indie-pop jingles, and fast paced punch lines, she will take you into her whimsical world where chaos meets creativity.

‘Any Objections?’ is a playful celebration of defying stereotypes, embracing self-expression, and making space for joy and silliness in a messy world.

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### Dates & Times:

Friday 26 September East Quantoxhead Village Hall 8pm £10 adults £7 student/people on low income 07876 747578

More performances in 2026!

# Adannay: Home Is Where the Heart Is

“When did the UK start feeling like home?” Adannay once asked her uncle, who moved from Jamaica at 11 years old. His response? “Home is where you make it.”

South London soul artist Adannay expands on this question, and her uncle's response, in an intimate evening of live music, storytelling and poetry. Backed by incredible musicians, she weaves together soulful melodies, spoken word, and immersive soundscapes to offer a deeply personal, yet universal exploration of what home really means. Come to listen, reflect, connect, and maybe even dance in a space where community and togetherness take centre stage.

## Dates & Times:

10 Oct | Holford Village Hall | 7.30pm | £12 adults £9 students/people on a low income £36 family (2 adults & 2 children over 12) | 01278 741006

11 Oct | Churchinford Village Hall | doors 7.30pm for 8pm show | £12 adult £10 child/student/people on a low income £40 family (4 member of the same family) | 077405 52023

12 Oct | Axbridge - The Old Methodist Church | 7pm | £12 adults £8 students/people on a low income | 01934 732376



# Tangle: Julius Caesar

Julius Caesar has become a tyrant. Cassius sees the threat. Brutus is torn by loyalty. Together, they conspire to kill Caesar. When Cassius and Brutus murder Caesar in full public view on the Ides of March, they think they have heralded a new political age.

Instead, chaos erupts, and civil war begins. Who will seize power? Will this bring conflict or stability? Will the new ruler also fall to corruption?

Tangle's fast-moving production drives through the political chaos, power struggles and friendship betrayals at the heart of Shakespeare's greatest thriller.

Adapted and directed by Anna Coombs with John Pfumojena's original music performed live on stage, this high-energy production brings African-inspired storytelling into the heart of ancient Rome.

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## Dates & Times:

18 Oct | Croscombe Village Hall | doors 6.45pm for a 7.30pm show | £14 adults £9 people on a low income £6 under 25's ticket available online only from [www.takeart.org](http://www.takeart.org)



# Charlie Hooper Williams: What If You Could See Music?

What if you could see music?

Meet Charlie, the award-winning concert pianist and Otto, his computer co-performer. Otto isn't just your ordinary AI; it's a virtuoso in its own right. It possesses the remarkable ability to decipher the intricate musical nuances within a song, translating them into stunning visuals that dance in perfect harmony with the sound.

Imagine being able to not just hear, but actually see the music, with astonishing precision and creativity.

Weaving together music, art, and technology, Charlie offers a unique, unforgettable piano concert that pushes the boundaries of creativity.

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## Dates & Times:

Friday 24 October The David Hall 8pm  
£13 | £12 concession

Tickets available online from the David Hall



# Lost Dog / Nikki & JD: Fireside

Gather around the fire and let us remind you of what it was to be afraid of the dark. Don't build the fire too high, sing too loud or laugh too heartily because he's out there and he's hungry.

The award-winning circus company Nikki & JD in collaboration with Lost Dog create an outdoor show that combines circus, dance, theatre and live music to re-enact the original horror story.

The one about the monster, and the monster's mother, and the dragon and the hero and the severed limbs.

Dark, comic and physically dangerous this is a modern re-telling of that ancient epic, Beowulf.

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## Dates & Times:

Sunday 26 October Roadwater Village Green 7.30pm £10 adults £5 child available from Roadwater Shop or call 07745 318486

This is an outdoor show, please make sure you dress for the weather!



# Black Country Touring: WILD

Wild - What does it conjure up for you? Is it a moment standing at the edge of a raging sea? Or being lifted up and spat out of a whirling tornado? Coming face to face with a wolf; the animal within that can't always be tamed? Or the wilderness at the edge of your home?

Wild explores what the word means to us - in the natural world, in our towns and cities, and within ourselves. Weaving together stories from over 70 people, it takes you on a journey of emotions from exhilarating fear to childlike joy.

Visit remote hills, mountains, dark forests and towns, and find out just how 'Wild'

these places can be. Featuring original songs, immersive soundscapes and storytelling, 'Wild' is a vibrant, moving, captivating show that will leave you wondering... what is your 'Wild'?

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## Dates & Times:

31st Oct | Norton sub Hamdon Village Hall  
| Doors 7pm for a 7.30pm show | £12 from Norton Shop or [www.takeart.org](http://www.takeart.org)





## Knotted Hawk: Greatest Robot Ever

Glitch the little robot doesn't feel special like all the other amazing robots living in the junk yard. With the help of their best friend, Shift, they go on a quest to find the pieces to make them stand out!

Full of fun, adventure and self-discovery. Will Glitch find what they were searching for all along?

Using projection, dance and storytelling, children interact with the performers throughout the show and take part in an engaging workshop exploring resilience, friendship and wellbeing.

### Dates & Times:

22 Nov | Caryford Community Hall | doors at 2pm for a 2.30pm show | £6 adult £3 child | 01963 350980

23 Nov | Pen Selwood Village Hall | doors at 10.3am for an 11am show £7 adult £5 child 01747 840680



# True Foxes: Live

Best UK Duo nominees (BCMA Awards 2024) True Foxes, are an acclaimed folk/americana family duo and are quickly gaining popularity in the South West and beyond.

Amie, compared to artists such as Brandi Carlile and Dolly Parton, brings soulful vocals and earworm song writing on guitar. Chloë complements Amie's vocals with ethereal harmonies and melodic bass lines. J

oin in their music and sisterly banter in intimate venues across Somerset.

## Dates & Times:

22 Nov | North Cadbury Village Hall | doors 7pm for a 7.30pm show | £12 adults from North Cadbury Village Store or [www.takeart.org](http://www.takeart.org)

28 Nov | Curry Mallet and Beercrocombe Village Hall | 8pm £12 adult £6 under 18's 07788 17619

29 Nov | Holford Village Hall | 7.30pm £12 adult £8 child/student/people on a low income £34 family (2 adults & 2 children or 1 adult & 3 children) | 01278 741006



# Hannah Moore & Amy Cox: Frost & Fire

Tales of Frost and Fire is a journey into the wonder and enchantment of winter folk tales from these lands and beyond. Traditional storyteller Hannah Moore and cellist and singer Amy Cox weave together music and myth, bringing you an evening of songs and seasonal stories that will transport you to ancient firesides, snow clad forests, and through hidden doorways into the icy realms of fairy.

A cosy and magical celebration of the darkest time of the year that will enthrall and entrance all ages. Bring yourselves, a blanket, a cup of something hot, and settle in snug to listen and dream...

## Dates & Times:

11 Dec | Chiselborough Village Hall |  
7.30pm | £12 from Norton Community  
Shop or [takeart.org](http://takeart.org)

12 Dec | Chaffcombe Village Hall |  
7.30pm | £10 | 01460 64592

3 Dec | Lamyatt Village Hall | doors  
5.30pm for a 6pm show | Adult £12 child  
£3 family £28 (2 adults & up to 3 chil-  
dren) | 07938 174468



# Event Calendar

Date	Time	Company	Event	Venue, Sat Nav, Postcode & Tøl	Page
Sat 16 August	6pm	Vanhulle Dance Theatre:	Olive Branch	East Quay, Watchet   TA23 0AQ   free tickets	
Sun 31 Aug	11am	Take Art	Chill On The Hill	Ham Hill Country Park   TA14 6RW   free event	
Sat 20 September	7:30pm	Good Habits	Live	Marston Church   Marston Bigot   BA11 1DE   tickets from takeart.org or at the door	
Fri 26 September	8pm	Scarlett Smith	Any Objections?	East Quantoxhead Village Hall   TA5 1EJ   0787 6747578	
Fri 10 October	7:30pm	Adannay	Home is Where the Heart is	Holford & District Village Hall   TA5 1SD   01278 741006	
Sat 11 October	8pm	Adannay	Home is Where the Heart is	Churchinford Village Hall   TA3 7QY   077405 52023	
Sun 12 October	7pm	Adannay	Home is Where the Heart is	The Old Methodist Church   Axbridge   BS26 2AA   01934 732376	
Sat 18 October	7:30pm	Tangle	Julius Caesar	Croscombe Village Hall   BA5 3RJ   tickets from takeart.org	
Fri 24 October	8pm	Charlie Hooper-Williams	What if you could see music?	The David Hall   TA13 5AA   tickets online from David Hall	
Sun 26 October	7:30pm	Lost Dog /Nikki & JD	Fireside	Roadwater Village Hall   TA23 0RE   tickets from Roadwater Shop or call 07745 318486	
Thu 30 October	7:30pm	Good Habits: Live	Live	Penselwood Village Hall   01747 840680   BA9 8LS	

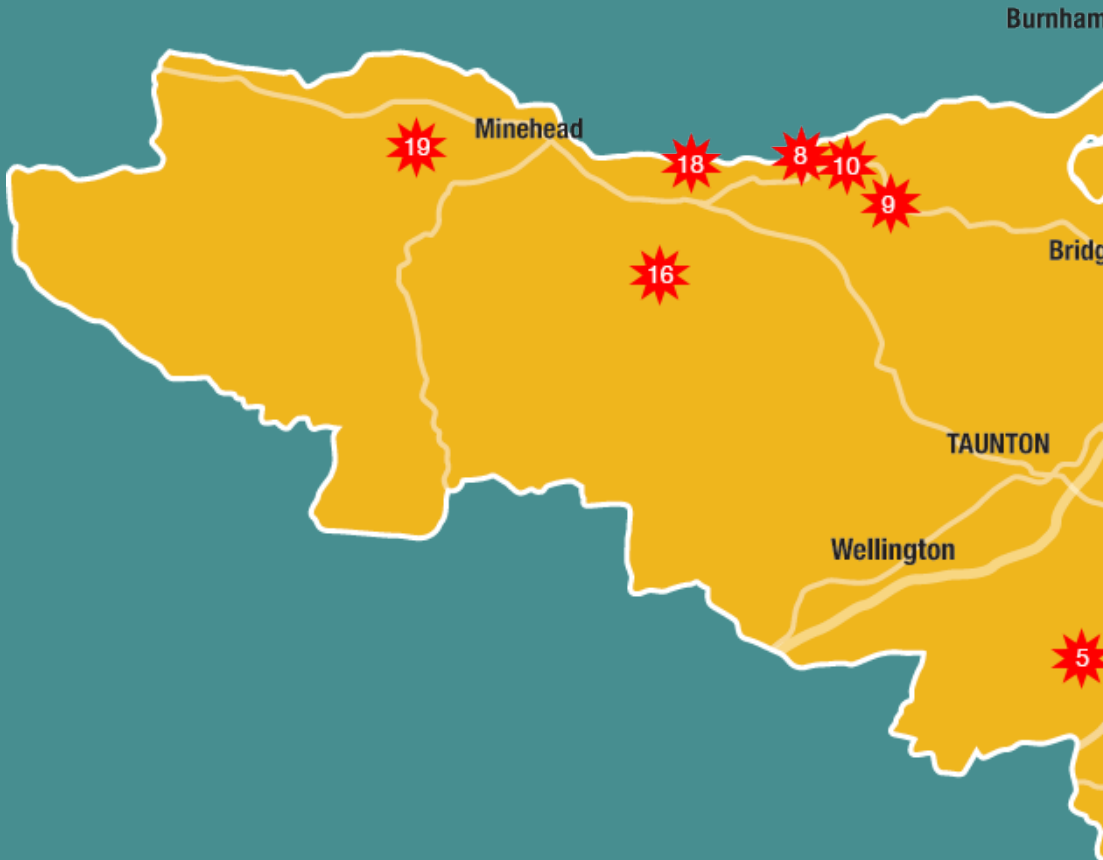


Date	Time	Company	Event	Venue, Sat Nav, Postcode & Tel	Page
Fri 31 October	7:30pm	Good Habits: Live	Live	Kilve Village Hall   TA5 1EA   07814 613908	
Fri 31st October	7:30pm	Black Country Touring	WILD	Norton-sub-Hamdon Village Hall   TA14 6SF   tickets from village shop	
Sat 1 November	7:30pm	Good Habits: Live	Live	Wootton Courtenay Village Hall   TA24 8RH   01643 841067 or takeart.org	
Sat 22 November	11am	Knotted Hawk	Greatest Robot Ever	Penselwood Village Hall   01747 840680   BA9 8LS	
Sat 22 November	2:30pm	Knotted Hawk	Greatest Robot Ever	Caryford Community Hall   BA7 7JJ   tickets from 01963 350980	
Sat 22 November	7:30pm	True Foxes	Live	Cadbury Village Hall   tickets from from North Cadbury Village Store or takeart.org	
Fri 28 November	8pm	True Foxes	Live	Curry Mallet and Beercrocombe Village Hall   TA3 6SY   0778 8817619	
Sat 29 November	7:30pm	True Foxes	Live	Holford & District Village Hall   TA5 1SD   01278 741006	
Thu 11 December	7:30pm	Hannah Moore and Amy Cox	Frost & Fire	Chiselborough Village Hall   from Norton Community Shop or takeart.org	
Fri 12 December	7:30pm	Hannah Moore and Amy Cox	Frost & Fire	Chaffcombe Village Hall   TA20 4BH   01460 64592	
Sat 13 December	6pm	Hannah Moore and Amy Cox	Frost & Fire	Lamyatt Village Hall   BA4 6NJ   07938 174468	

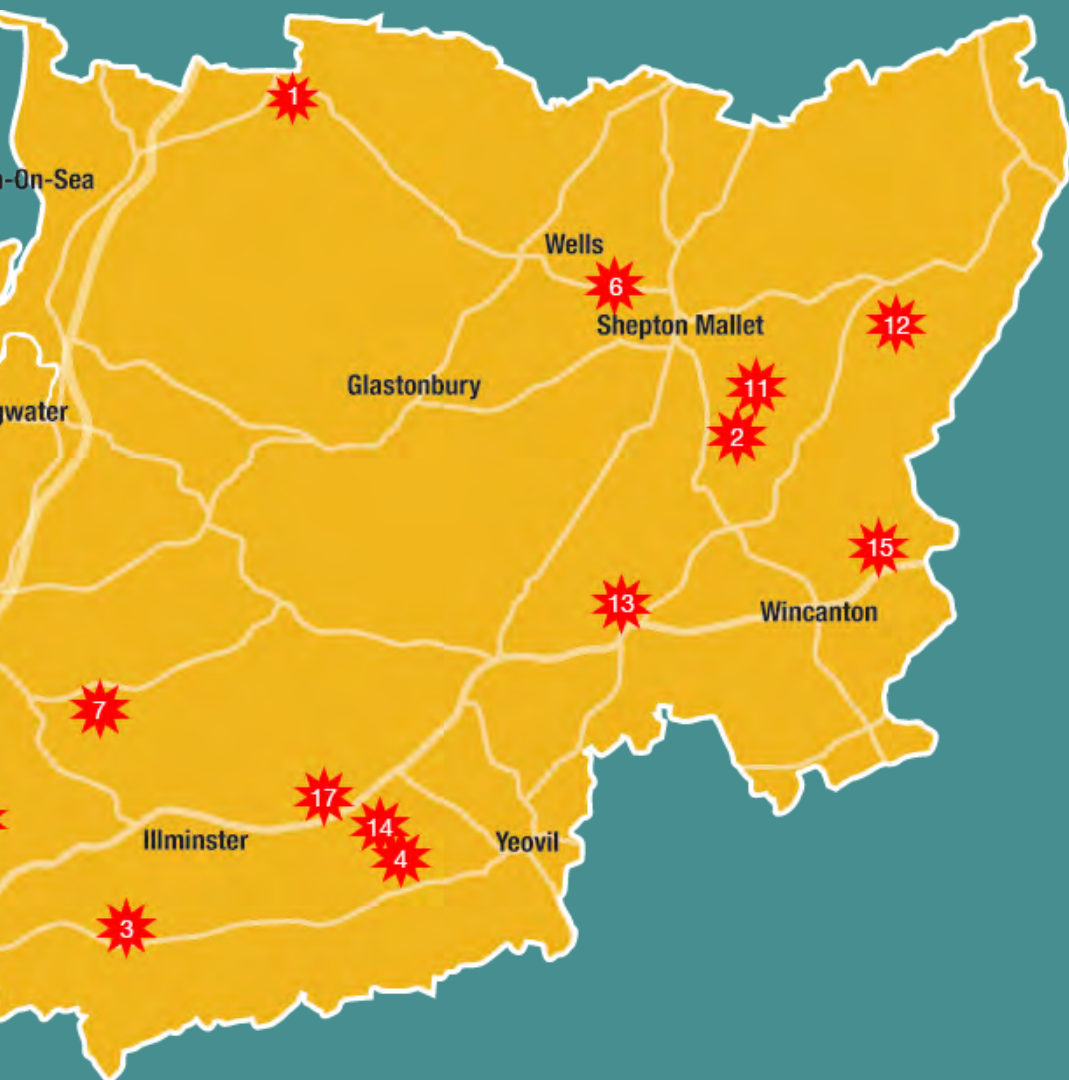


# Events On The Map

- |    |               |     |                  |
|----|---------------|-----|------------------|
| 1. | Axbridge      | 6.  | Croscombe        |
| 2. | Caryford      | 7.  | Curry Mallet     |
| 3. | Chaffcombe    | 8.  | East Quantoxhead |
| 4. | Chiselborough | 9.  | Holford          |
| 5. | Churchinford  | 10. | Kilve            |



- |     |                   |     |                   |
|-----|-------------------|-----|-------------------|
| 11. | Lamyatt           | 16. | Roadwater         |
| 12. | Marston Bigot     | 17. | South Petherton   |
| 13. | North Cadbury     | 18. | Watchet           |
| 14. | Norton sub Hamdon | 19. | Wootton Courtenay |
| 15. | Pen Selwood       |     |                   |



# Never miss an event again!

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If you'd like to receive our brochures through the mail email **info@takeart.org**.

## Get in touch

**01460 249450**  
**info@takeart.org**

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TA13 5LR

Reg. Charity No: 298671  
Reg. in England: 2203943

## Leave a gift for Take Art in your Will

A legacy gift is a profound way to create lasting change. We're working with The Goodwill Partnership so you can now also leave a gift for Take Art in your Will. It's a home visit, solicitor provided service, where, as a thank you for your support, we'll also cover the cost of creating your Will.

Our events play a vital role in keeping villages alive and vibrant but as a small, underfunded charity, we are facing increasing challenges due to cuts in public funding. Your support will help keep the arts alive in the villages and towns you love, nurturing wellbeing, sparking imagination and bringing people together for generations to come.

For more information or to arrange a home visit call 01492 510 340 or visit [www.thegoodwillpartnership.co.uk/take-art/](http://www.thegoodwillpartnership.co.uk/take-art/)



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