



Claire Foy in **H is for Hawk**

18a Market Street, Wotton-under-Edge GL12 7AE
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JIM HENSON, GEORGE LUCAS AND DAVID BOWIE
TAKE YOU INTO A DAZZLING WORLD OF FANTASY AND ADVENTURE.



LABYRINTH

Where everything seems possible and nothing is what it seems.

BENSON & BOWEN, INC. AND LIONEL LEE PRODUCE A JIM HENSON FILM "LABYRINTH" BY GEORGE LUCAS
CASTING BY JIM HENSON COSTUME DESIGNER BRIAN FRYER EDITOR WENDY LEE EXECUTIVE PRODUCERS TERRY KING & TERRY JAMES PRODUCED BY DAVID LATER WRITTEN BY ERIC ROBBIN
DIRECTED BY JIM HENSON BASED UPON THE BOOK BY JIM HENSON & JIM HENSON PRODUCED BY GEORGE LUCAS & JIM HENSON CASTING BY JIM HENSON
CASTING BY JIM HENSON BASED UPON THE BOOK BY JIM HENSON & JIM HENSON PRODUCED BY GEORGE LUCAS & JIM HENSON CASTING BY JIM HENSON



Electric Picture House Cinema

18a Market Street
Wotton-under-Edge
GL12 7AE

Information: 01453 844401

Bookings: 01453 844601
admin@wottoncinema.com
www.wottoncinema.com

Ticket Prices (from Jan 2026)

Adults	£8.90
Over 60s	£7.80
Full time students	£6.20
Teens (12-17)	£6.20
Under 12s	£5.00

Mondays:
all tickets £6.00
(under 12s £5.00)

Live broadcasts and other
special events will have higher
prices.

Proud to be part of the



WELCOME!

Happy Christmas and New Year, everyone!

Even though I'm writing this in November, I feel confident in saying that two of our biggest films of 2026 are in this brochure: the adaptations of bestselling books, *Hamnet* and *H is for Hawk*. I also hope you'll be interested in *Nouvelle Vague*, a film set during the making of Jean-Luc Godard's *Breathless*. Before you ask - we're showing the original too!

With reluctance, we will be increasing some of our ticket prices in January. We've been lucky enough to increase our ticket sales for two years running, but our costs continue to increase as well. We hope you still think it's good value. (This does make our unchanged £6 Monday ticket price even better value, of course.)

While the information in this brochure is correct at the time of going to print, late changes may sometimes occur for various reasons - and there will be plenty more events that have yet to be confirmed.

To keep up to date, join our weekly email list - sign up on our website, or email admin@wottoncinema.com. You can also follow us on social media - we're @wottoncinema on Facebook, Instagram, Bluesky, Threads, Tiktok and Letterboxd.





THE ROYAL BALLET: THE NUTCRACKER

Sun 14 December 2pm



The magician Herr Drosselmeyer's nephew, Hans-Peter, has been transformed into a Nutcracker; the only way to save him is for the Nutcracker to defeat the Mouse King and find a girl to love and care for him. A flicker of hope comes in the form of the young Clara, whom Drosselmeyer meets at a Christmas party. With some magic, a cosy Christmas gathering turns into a marvellous adventure. Peter Wright's *The Nutcracker* has enchanted audiences since its 1984 premiere by the Company. Featuring Tchaikovsky's most familiar melodies, this is a festive firecracker for all ages.

THE WORLD OF HANS ZIMMER: A NEW DIMENSION



Sun 28 December &
Sat 3 January 7.30pm

The music of the Oscar winner conquers the big screen in this concert, recorded in Krakow, which displays the entire spectrum of Hans Zimmer's work.

Performers including the Odessa Orchestra & Friends, the Nairobi Chamber Chorus, and a variety of outstanding soloists - and Zimmer himself - invite the audience into Hans Zimmer's world of unforgettable soundscapes that have made cinematic history. New arrangements of his masterpieces from *Dune: Part Two*, *The Lion King*, *Gladiator*, *Interstellar*, and many other hit movies are staged in an energetic, visually stunning setting. More than a concert film: it is a tribute to the power of music that makes stories bigger, feelings deeper, and images unforgettable. An event for all those who love cinema and music.



WICKED FOR GOOD

From Friday 12 December

The final chapter of the untold story of the witches of Oz begins with Elphaba (Cynthia Erivo) and Glinda (Ariana Grande) estranged and living with the consequences of their choices. When a girl from Kansas crashes into their lives, they will need to come together one final time, and truly see each other, if they are to change themselves, and all of Oz, for good.



A PAW PATROL CHRISTMAS

Sat 13 & Sun 14 December 11am

When Santa gets ill, Christmas is cancelled in Adventure Bay, and Mayor Humdinger goes to the North Pole to take all the gifts for himself. The PAW Patrol will have to make a sacrifice to stop Humdinger from ruining Christmas!



ZOOTROPOLIS 2

From Friday 19 December

Detectives Judy Hopps (voiced by Ginnifer Goodwin) and Nick Wilde (voiced by Jason Bateman) find themselves on the twisting trail of a mysterious reptile who arrives in Zootropolis and turns the animal metropolis upside down. To crack the case, Judy and Nick must go undercover to unexpected new parts of town, where their growing partnership is tested like never before.



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IT WAS JUST AN ACCIDENT 12A

Sun 4, Tue 6, Thu 8 January
7.30pm

Winner of the Palme d'Or at Cannes, a fearless tour-de-force from cinematic luminary Jafar Panahi. When auto mechanic Vahid unexpectedly encounters the man who may have been his torturer in prison, he kidnaps him to exact vengeance. But, unsure if he has the right man, Vahid turns to a loose circle of other now-freed victims for confirmation. As they deal with their past and diverging worldviews, the group struggles to decide: Is this him, without a doubt? What would retribution mean, in actuality? Subtitled.



THE HOUSEMAID 15

From Friday 9 January

Sydney Sweeney and Amanda Seyfried star in a thriller, based on the best-selling book. Trying to escape her past, Millie (Sweeney) accepts a job as a live-in housemaid for the wealthy Nina (Seyfried) and Andrew Winchester (Brandon Sklenar). But what begins as a dream job quickly unravels into a dangerous game of secrets, scandal, and power. Behind the Winchesters' closed doors lies a world of shocking twists that will leave you guessing until the very end..



SONG SUNG BLUE 12A

From Friday 16 January

Heartfelt drama, based on a true story. Two down-on-their-luck musicians (Hugh Jackman and Kate Hudson) form a joyous Neil Diamond tribute band, proving it's never too late to find love and follow your dreams.



JAFAR PANAHİ

The Iranian writer/director on how imprisonment affected his work.

What has happened in your life since your 2022 film No Bears?

I've entered a new phase as a filmmaker. From my first film, *The White Balloon* in 1995, until *Offside*, I focussed on my issues as a director. After my first arrest in 2010, where I was banned from travelling or making films, my focus shifted to my own circumstances. But now that those restrictions have been lifted, I've felt the need to look outward again – only differently this time, shaped by everything I've been through, including a second prison sentence between July 2022 and February 2023.

The first time I was incarcerated, I was put in solitary confinement, and then placed in a cell with just two or three people. But during my second sentence, I was among many other prisoners – people from very different walks of life. I had long conversations with them throughout the months. When they let me out after my hunger strike, I felt disoriented. I was torn between the relief of being free and my attachment to those I had left behind. And that tension has stayed with me.

The sentence that banned me from making films, writing, and travelling has been officially annulled. But in practice, I remain on the margins: for example, it would make no sense to submit the script for this film to the authorities for approval – so I have to keep working outside the system. From the beginning, my films have dealt with what's happening in society and my immediate environment. I felt compelled to make a film for the people I'd met behind bars. Even though I'm speaking from personal experience, it aligns with what was happening in Iranian society more broadly – especially with the Woman, Life, Freedom revolution that began in the fall of 2022. A great deal

has changed during that period – for example, many women now appear in public without the hijab. That kind of mass civil disobedience was unthinkable just a few years ago. But the scenes in the film, which were shot in the streets with unveiled actresses, reflect today's reality. Iranian women are the ones who have imposed this transformation.

The initial idea came quickly: I asked myself what would happen if one of the people I'd met in prison were released and came face-to-face with someone who had tortured and humiliated him? That question triggered a writing process with two screenwriter friends, Nader Saeivar and Shadmehr Rastin. We began sketching out possible developments, but I quickly realized that what mattered most was the authenticity of the stories about life in prison, and the different ways they can be told.

The characters are fictional, but the stories they tell are based on real events experienced by actual prisoners. What's also real is the diversity of these characters and their reactions. Some become very violent and driven by a desire for revenge. Others try to take a step back and think about longer-term paths. Some were highly politicized – or became so. Others weren't at all and got arrested almost by chance. The regime doesn't distinguish between these people.

So you're going to Cannes. But isn't there a risk you won't be able to return to Iran afterward?

That hasn't even occurred to me. I can't live anywhere else. Many of my fellow Iranians have chosen – or have been forced – to emigrate. But I can't do that. I don't have the courage! I'm unfit to live outside Iran. We'll see what happens. In any case, this film had to be made. I made it, and I'll accept whatever consequences may follow.



LABYRINTH

Sat 17 January 2pm

Sun 18 January 7.30pm

The classic fantasy returns to cinemas for its 40th anniversary! Teenager Sarah (Jennifer Connolly), frustrated at having to babysit her baby brother, wishes that the infant would be taken away. When this wish is unexpectedly granted by the magical Goblin King (David Bowie), Sarah is given only 13 hours to solve the dangerous and wonderful labyrinth which leads to Goblin Castle and rescue her brother.



From Fri 23 January

HAMNET

Jessie Buckley and Paul Mescal star in an adaptation of the novel by Maggie O'Farrell.

1580 England. Impoverished Latin tutor William Shakespeare meets free-spirited Agnes, and the pair strike up a torrid affair that leads to marriage and three children. Yet as Will pursues a budding theatre career in far-away London, Agnes anchors the domestic sphere alone. When tragedy strikes, the couple's once-unshakable bond is tested, but their shared experience sets the stage for the creation of Shakespeare's timeless masterpiece, Hamlet.

SENTIMENTAL VALUE 15

Sun 1 & Thu 5 February 7.30pm

Following the success of *The Worst Person in the World*, director Joachim Trier reunites with Renate Reinsve for a moving exploration of sisterhood, father-daughter relationships and the evocative power of childhood memories, which won the Cannes Grand Prix award. Nora (Reinsve), a successful stage actress, and her sister Agnes (Inga Ibsdotter Lilleaas), reunite with their estranged father Gustav Borg (Stellan Skarsgård) – a once-renowned film director planning a major comeback with a script based on his family. When Nora declines the lead role, Gustav turns to Rachel Kemp (Elle Fanning), an eager Hollywood starlet. With their fraught dynamics made even more complex, Nora, Agnes and Gustav are forced to confront their difficult pasts. Subtitled.

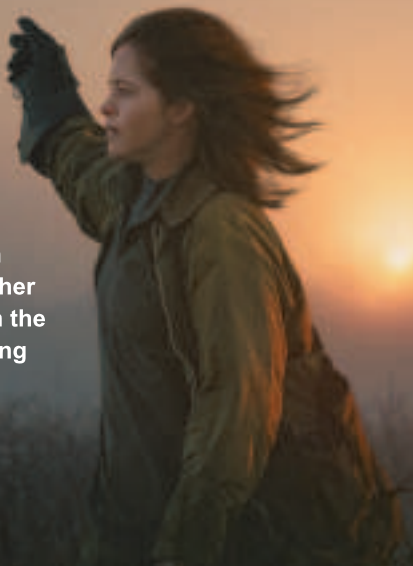


Coming in February

H IS FOR HAWK 12A

Claire Foy (*Wolf Hall*, *The Crown*) stars as writer Helen MacDonald in the much-anticipated adaptation of her award-winning memoir.

Cambridge academic Helen (Foy) is stricken with grief after the unexpected loss of her beloved father (Brendan Gleeson). To recover, she retreats from the human world and turns to nature instead. Adopting and training a northern goshawk, she enters into what becomes a profoundly challenging but consoling dynamic with Mabel, the haughty, stubborn, ferocious bird she takes on.





Coming in February

NOUVELLE VAGUE 12A

Nouvelle Vague is Oscar-nominated director Richard Linklater's love letter to the spellbinding magic of French cinema, reimagining the making of Jean-Luc Godard's revolutionary *Breathless* - the film that cemented Godard as a pioneer of the French New Wave - in the style and spirit in which Godard made *Breathless*. As critic-turned-director Godard makes and breaks the rules, a mix of fresh faces and daring talents - including Zoey Deutch as Jean Seberg, Aubry Dullin as Jean-Paul Belmondo, and Guillaume Marbeck as Godard himself - bring his spontaneous, electric film to life. Capturing the youthful dynamism and creative chaos at the heart of one of the world's most beloved and influential movies, **Nouvelle Vague** transports us to the streets of 1959 Paris for an ode to the power of cinema to transform our lives. In English, and French with subtitles.

Wednesday 4 March 8pm

BREATHLESS 12A

After watching *Nouvelle Vague*, you'll want to discover - or re-discover - Jean-Luc Godard's original classic. A young car thief (Jean-Paul Belmondo) kills a policeman and tries to persuade a girl (Jean Seberg) to hide in Italy with him. Part of the 2026 Stroud Film Festival. Subtitles.





RICHARD LINKLATER

The filmmaker on why he chose to make a film about making a film.

I once said that any filmmaker should, at some point in their career, make a film about the process of making a film. It's only natural to want to explore this complex subject to which we dedicate our passion and creativity. But what is the right approach? Is it even possible to do better than *Day for Night*?

Over the years, my thoughts always brought me back to the moment I made my first bigger film—to that absolute joy of finally being able to condense years of cinematic ideas and obsessions into a movie. It's an experience you can only live once, of course. No one is ever truly prepared for the physical and mental battles that come with it: the clash between overwhelming confidence and deep insecurity due to inexperience, the boundless passion that is tested daily by the instability of a job involving so many people, each with their own personalities and needs.

I had my subject, but autobiography didn't seem like the answer. The struggles of making a film are universal to the artist's journey, but does the world really need another portrait of an artist wrestling with the torment of creation? Is it even possible to do better than *8 1/2*?

When Jean-Luc Godard passed away, I thought to myself: "It's time to make this film, this portrait of that singular moment—the birth of the New Wave". The French New Wave changed my life. I was 20 years old and still imagining myself a future novelist or playwright. To me, cinema was Hollywood. I liked films well enough, but I had never considered making movies myself. When I saw *Breathless* and other New Wave movies, I thought: "So, it's possible?" I didn't know anything about filmmaking, but I could feel how cool, joyful, and revolutionary the movie was.

That era of cinema has remained fundamental to me. And no one embodies it better than Godard. I love his humour, his audacity. He follows no rules

but his own cinematic consciousness.

When he makes his first feature, he is lagging behind his friends from Cahiers du Cinéma. He is worried, afraid he has missed the wave. He lacks confidence. I find that very endearing and nothing like the way people imagine him later in his career. From where we stand today *Breathless* is at the midpoint of cinema history. It now seemed like the perfect moment to experience the radical and daring act that this film represented. To remind ourselves that cinema is eternally capable of reinventing itself. To paint a playful portrait of a tight-knit community of film fanatics who live, eat, and breathe cinema. To show that cinema is—and will always be—an inventive medium. To explore how a new kind of personal filmmaking comes to life.

Before we started, I gave the cast this text to read: "Godard was going for a spontaneity, an immediacy, as were many painters and jazz musicians of the time. The notion of 'improvisation' was in the air, the epitome of cool. To achieve that kind of freedom, you either have to be spontaneously brilliant (good luck with that!) or work incredibly hard, fully examine each scene from every angle, know it so well, and being so relaxed with what we're doing that it seems spontaneous and improvised, that the performance is without artifice.

Important: You are not acting in a 'period film.' This film does not carry any particular significance because of its age or reputation. The moments we're creating, the characters involved haven't earned any of that yet. As an actor you can only do what any of us can do going through life, simply live in your moment, with the excitement and optimism that come with youth and making art.

Never forget that filmmaking itself is optimistic.

And, as François Truffaut said at this time:

'The film of the future will be an act of love.'

So now... let's rock and roll!"

SILENTS SYNCHED R.E.M. x BUSTER KEATON'S SHERLOCK JR

Sat 14 February 7.30pm

12A

Silents Synched pairs classic silent movies with epic rock music to bring audiences a unique big screen experience.

Buster Keaton's 1924 comedy classic is reimagined with R.E.M.'s alt-rock masterpieces *Monster* (1994) and *New Adventures in Hi-Fi* (1996).

In this sublime comedy teetering between reality and illusion, Keaton stars as a film projectionist who dreams of becoming a detective. He uses his limited skills when he is framed by a rival for stealing his girlfriend's father's pocket watch. Keaton reportedly broke his neck performing one of the many dangerous practical stunts in the film.

Whether you're a movie lover or a rock music fan this is an experience you won't want to miss!

Sherlock Jr. will be preceded by one of Keaton's classic short films, *The Balloonatic* (1923), soundtracked by a new composition by renowned Brazilian electronic artist, Amon Tobin.

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THE ROYAL OPERA: **LA TRAVIATA** 12A

Sun 18 January 2pm

At one of her lavish parties, celebrated Parisian courtesan Violetta is introduced to Alfredo Germont. The two fall madly in love, and though hesitant to leave behind her life of luxury and freedom, Violetta follows her heart. But the young couple's happiness is short-lived, as the harsh realities of life soon come knocking. As intimate as it is sumptuous, **La traviata** features some of opera's most famous melodies, and is a star vehicle for its leading soprano role sung by Ermonela Jaho. In director Richard Eyre's world of seductive grandeur, the tender and devastating beauty at the centre of Verdi's opera shines bright.



NT LIVE: **HAMLET** tbc

By William Shakespeare

Thu 22 January 7pm

Further screenings TBC

Olivier Award-winner Hiran Abeysekera (*Life of Pi*) is Hamlet in this fearless, contemporary take on Shakespeare's famous tragedy. Trapped between duty and doubt, surrounded by power and privilege, young Prince Hamlet dares to ask the ultimate question – you know the one.

National Theatre Deputy Artistic Director, Robert Hastie (*Standing at the Sky's Edge*, *Operation Mincemeat*) directs this sharp, stylish and darkly funny reimagining.





NT LIVE: THE AUDIENCE 12A

Thu 26 February 7pm

by Peter Morgan

Returning to cinemas for the first time in over a decade, Helen Mirren plays Queen Elizabeth II in the Olivier and Tony Award-winning hit production, directed by Stephen Daldry, that was captured live from the West End in 2013 and went on to become one of the most-watched NT Live productions.

For 60 years, Queen Elizabeth II met with each of her 12 prime ministers in a private weekly meeting, known as The Audience. From Churchill to Margaret Thatcher and David Cameron, the Queen advised her prime ministers on matters both public and personal. Through these audiences, we see glimpses of the woman behind the crown and witness the moments that shaped a monarch.



THE ROYAL BALLET: GISELLE 12A

Tue 3 March 7.15pm

The peasant girl Giselle has fallen in love with Albrecht. When she discovers that he is actually a nobleman promised to another, she kills herself in despair. Her spirit joins the Wilis: the vengeful ghosts of women hell-bent on killing any man who crosses their path in a dance to the death. Wracked with guilt, Albrecht visits Giselle's grave, where he must face the Wilis – and Giselle's ghost.

Peter Wright's 1985 production of this quintessential Romantic ballet is a classic of The Royal Ballet repertory. Set to Adolphe Adam's evocative score and with atmospheric designs by John Macfarlane, Giselle conjures up the earthly and otherworldly realms in a tale of love, betrayal and redemption.



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