

2026

BRIEFEST ENCOUNTERS

A NEW SHOW BY SEDONA ROSE

*Brief***EST**
Encounters

SEDONA ROSE

SEDONA ROSE

WWW.SEDONAROSE.CO.UK

“I wish you were dead - no I don't mean that. That was silly and unkind. But I wish you'd stop talking.”

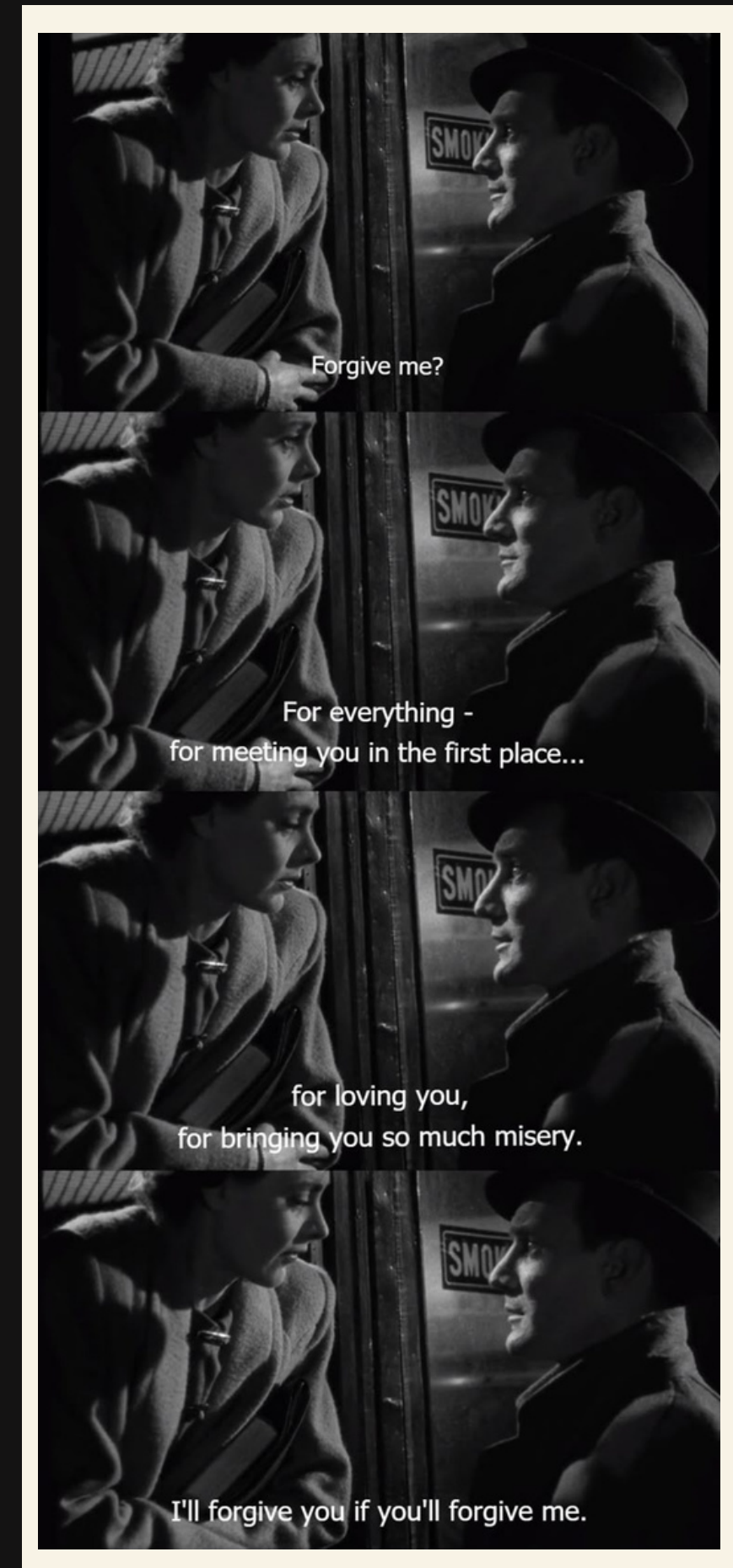
‘*Brief Encounter*’ is one of the greatest films of all time. **Briefest Encounters** is the greatest parody of all time.

This dark comedy explores a true story that is stranger than fiction. Set to the cinematic backdrop of ‘*Brief Encounter*’ this show explores a scarcely believable tale of life imitating art. Behind Noel Coward’s iconic masterpiece there lies a real, untold brief encounter that played out behind the scenes.

An explosion of circus, comedy, storytelling and original music exploring the life of the trail blazing Janet Morrison, a woman written out of the history books and left on the cutting room floor.

Think *Brief Encounter* meets *Operation Mincemeat*. *The 39 Steps* meets *Six*. Rachmaninoff meets Radiohead.

When a parody of ‘*Brief Encounter*’ is rudely interrupted by a 1920s actress with unfinished business, a darkly comedic battle for narrative control begins. Two actresses, a century apart, clash over ambition and delusion to uncover a true story stranger than fiction.



Themes

Given its themes this show has the potential to connect with audiences across generations;

Lineage • Legacy • Love • Loss • Forbidden relationships •
Women's autonomy and bodily choice • Motherhood • Adoption •
Secrecy • Shame • The cost of ambition • History repeating itself •
Forgotten women and erased stories • Class • Economic survival •
Taking up space as a woman in a patriarchal society



Who is it for?

In the current climate the future looks bleak - so more than ever people are turning to comedy to find light in the dark world.

This show uses an extremely well known IP to sell a true story. Much like the huge success of 'Operation Mincemeat' and 'Six' it uses comedy and original music to retell a historical event. There is a demand for these shows and evidence of their commercial success.

It's also a show that reclaims women's voices, putting them back at the centre of their own narratives at a time when women feel increasingly silenced.

This show will entice:

- Fans of 'Brief Encounter', Noel Coward and classic British Cinema
- Those drawn to feminist driven narrative
- Fans of dark comedy, one woman shows and musical theatre
- Women and people who want to celebrate them
- People who seek out bold new writing
- Millennial and GenZ audiences following [Sedona Rose on TikTok](#)

Marketing Strategy

The show is being marketed through a multi-platform campaign that blends grassroots theatre outreach with high-impact digital storytelling.

Sedona has a dedicated and fast growing following on TikTok having amassed 1.5 million likes on her viral videos. As a result, she already has a large, loyal fanbase excited to see her show. She is capitalising on her online presence and will use this platform to share the process of creating the show.

This campaign will engage millennial and Gen Z audiences through behind-the-scenes rehearsal footage, composition experiments and interactive “choose-your-own-story” moments, inviting followers into the creative process. Project resources, audience reflections and audio content will live online, building a digital hub around the show.

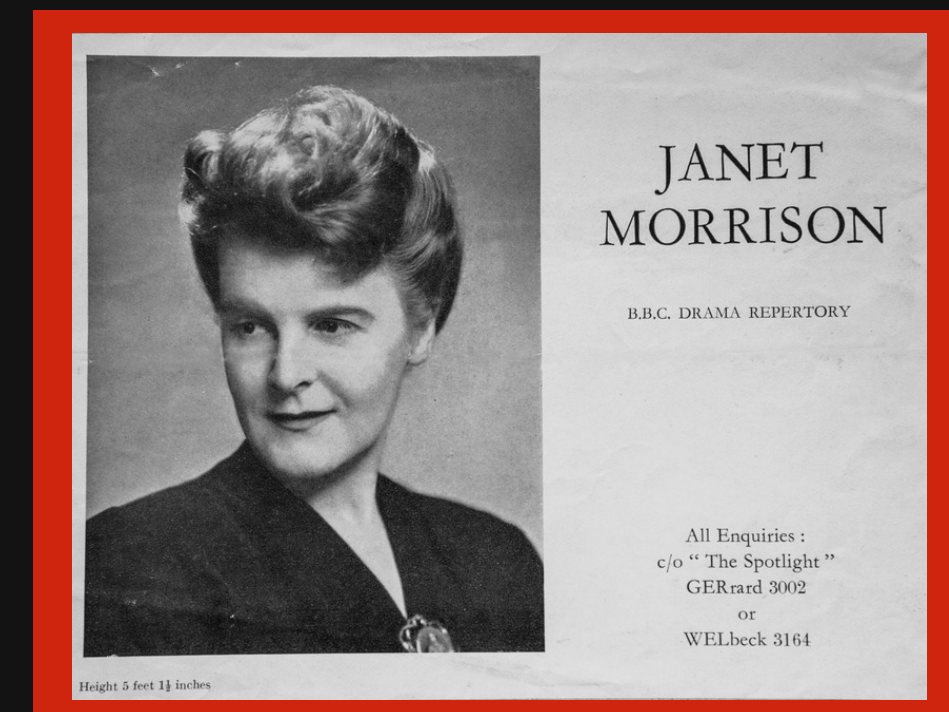
PR support from Skye Ferguson will help secure local and national press, using the show’s remarkable true story as a compelling hook for mainstream media. Skye has previously secured coverage for Sedona’s work across **The Guardian, Vogue, BBC, Evening Standard and Happiful**, demonstrates strong press interest and potential.

This layered approach ensures the work reaches all target audience demographics.

Why?

This show will leave the audiences asking:

- How life has changed for women (if at all) in the last century?
- What does it mean to be a woman in times of economic crisis, then and now?
- How much autonomy do women truly have over their own bodies?
- If history keeps repeating itself, how much progress have we actually made?
- Are today’s constraints on women just new versions of old ones?
- How does poverty or austerity limit choice and reshape dreams?
- Is ambition a luxury when survival is at stake?
- Where do we come from? And what makes us who we are?



Why Now?

Although **Briefest Encounters** is a fast-paced comedy filled with farcical moments, at its core it explores; How much choice do women really have over their bodies and their lives across generations?

Right now, women's bodily autonomy is under serious threat - and with 251,377 abortions recorded in England and Wales in 2022 by GOV.UK (the highest number since the Abortion Act) it feels especially urgent to tell a story about secrecy, shame and agency around reproductive rights.

This is also a story rooted in economic precarity. Janet's life played out against the backdrop of the Great Depression - a grim echo of today's austerity and soaring living costs. Meanwhile, in 2023, research revealed 1 in 10 working mothers quit their jobs because of childcare pressures, and 2 in 5 turned down promotions (Fawcett Society). These are not abstract statistics - they show the real pressure women face when balancing work, childcare, and survival.

Now more than ever, we need women to take up space - in life, in art, in history. This show demands to be made now because these issues are not part of a forgotten past. They are being lived today. By reclaiming Janet's story - and giving it voice on stage - this will honour those who came before, and shine a light on the cost of silencing women's stories, then and now.

The Story

By Sedona Rose

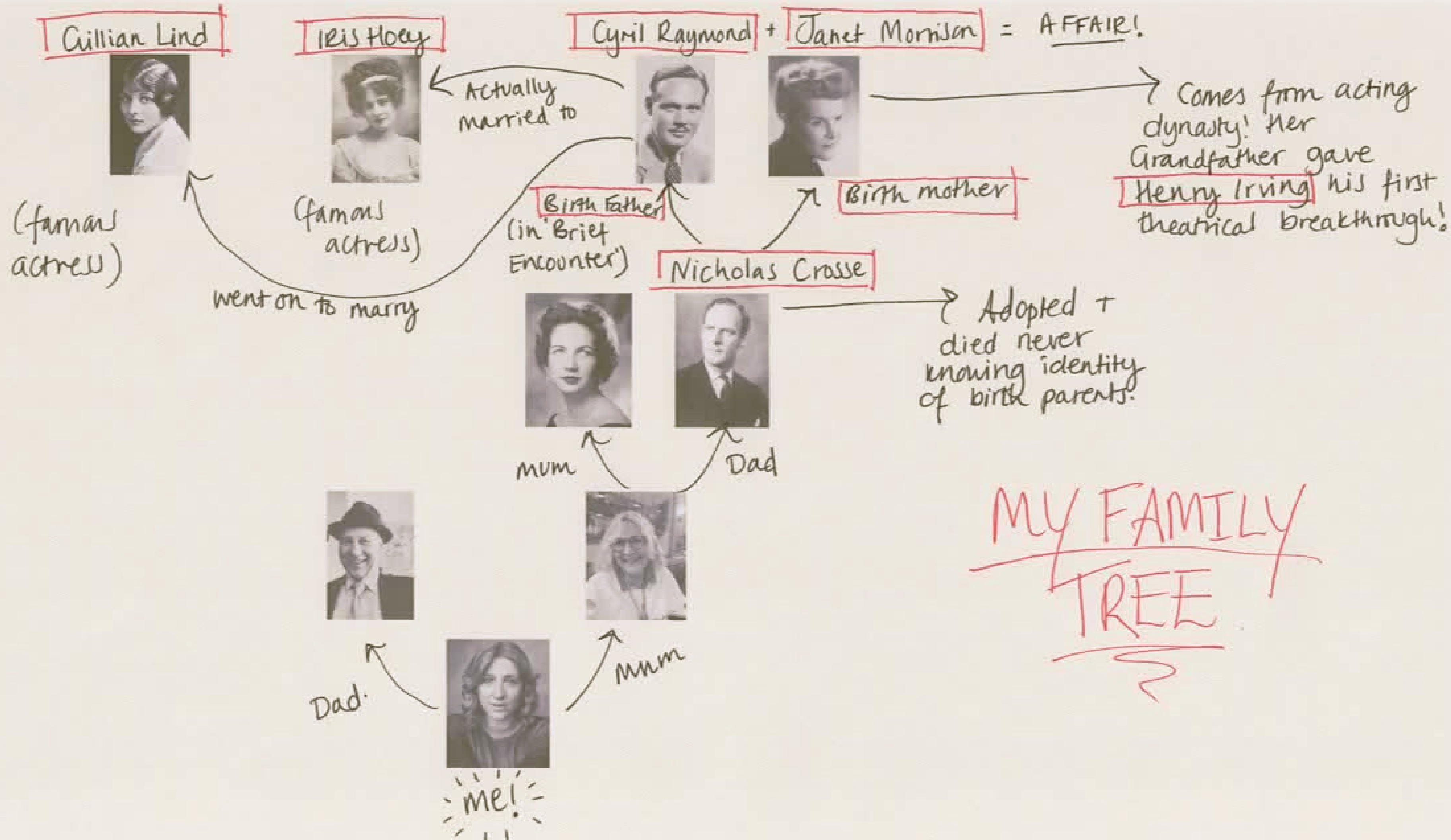
My Grandfather was adopted and died never knowing who his parents were. Then, we uncovered the missing pieces. His father was Brief Encounter star, Cyril Raymond. And his mother? Janet Morrison, an actress in her own right. Their affair resulted in her battling as a single mother in the 1930s and consequently forgotten by history.

This heartbreaking love story behind the scenes of Brief Encounter echoes the themes of the film; infidelity, secrecy, chance encounters and missed opportunities.

I'm lucky enough to have archives from 30 years of dedicated research which informs the truth and guides the narrative of this heartbreaking true story.

“We spent years trying to track down a photo of you. But there is literally no mystery surrounding me. My ancestors will be able to see photos of what I had for breakfast.”

There is currently a huge amount of traction around this story. In 2025 I worked alongside my mother - a film maker - to make a documentary of the same name. It was showcased at the Carnforth Heritage Centre where Brief Encounter was filmed and has sold out several Picture House screenings. Due to its success it's set to make its London premier at the flagship Piccadilly Picture House in 2026.





**Sedona
Rose**
She/Her

About

Sedona Rose (she/her) is a neurodivergent actor and theatre maker. She trained at LAMDA and Circomedia and is a Soho Theatre Labs Alumni debuting her stand up career at the venue.

She has a passion for using comedy as a storytelling tool. Her work seamlessly blends physical theatre with narrative, exploring innovative ways to bring underrepresented stories to life. Sedona has worked consistently in theatre for a decade. Her performance in *‘Crimes on Centre Court’* Theatre Royal Bath earned her a top 10 nomination for ‘Broadway World’s Best Leading Performance in a New Play’ alongside renowned actors like; Jodie Comer and Amy Adams. This year she has been working closely with Mark Ravenhill on his new writing project premiering at Wilton’s Music Hall.

Sedona has a long standing reputation with many credible theatres. Due to the success of her previous work and the anticipation around this show she has already secured WiP shows of Briefest Encounters at the following venues: The Ustinov Studio (Theatre Royal Bath), The Wardrobe Theatre (Bristol), Canal Café Theatre (London).



Sedona
Rose
She/Her

Credits

<i>Run At It Laughing</i> - Directed by Mark Ravenhill (Wilton’s Music Hall)	2025
<i>Pinocchio</i> (The Taunton Brewhouse)	2024
<i>The Good, The Bad and The Coyote Ugly</i> (The Wardrobe Theatre)	2024
<i>Polly The Heartbreak Opera</i> (UK Tour + The Pleasance London)	2024
<i>Astley’s Astounding Adventures</i> (The New Vic)	2023
<i>Crimes On Centre Court</i> (UK Tour + Theatre Royal Bath)	2022
<i>Crimes, Camera, Action</i> (UK Tour)	2022
<i>A Christmas Getaway</i> (Ustinov Bath)	2021
<i>A Tale Of Two Kings</i> (Hampton Court Palace)	2020
<i>News Revue</i> (Canal Cafe Theatre)	2019
<i>Whose Mind Is It Anyway?</i> (Gilded Balloon, Edinburgh Fringe)	2019



Jessica
Millward

She/Her

About

Jessica trained at the London Academy of Music and Dramatic Art (LAMDA) and the National Youth Theatre of Great Britain. She is a supported artist of the Bank Cohort at Sheffield Theatres and at artsdepot.

Director Credits

<i>Stuck</i> (Pinch of Vault Festival)	2023
<i>Fritz & Matlock</i> , (The Pleasance, Edinburgh / Pleasance, London)	2022
<i>Can't Hear you</i> (Theatre 503)	2021
<i>Joanne</i> (Catalyst festival at Mountview)	2021
<i>Without Malice or Ill Will</i> (Together season festival at Sheffield Crucible and Community Tour)	2021
<i>Good Gracious, Good Friday</i> (The White Bear Theatre)	2019

Associate/Assistant Director Credits

<i>The Crucible</i> (Sheffield Theatres)	2024
<i>Wildfire Road</i> (Sheffield Theatres)	2024
<i>Operation Crucible</i> (Sheffield Theatres and 59e5 New York City)	2024
<i>The Laramie Project</i> (Hackney Showroom)	2023
<i>Chicken Soup</i> (Sheffield Theatres)	2022

www.jessicamillward.co.uk



"The talented cast shine...Rose is consistently funny"

★★★★★
-THE REVIEWS HUB



"The cast work astoundingly hard, a tumble of costume changes enabling just four women to play a startling assembly of characters."

★★★★★
-BRISTOL 24/7



"Sedona Rose plays the frustrated naïve country girl Mary Sue, her progress from soap-scrubbed innocent to raunchy tough-nut is one of the evening's great delights."

★★★★★
-STAGE TALK



"Sedona Rose gives a masterclass in clowning, exuding Boris Johnson buffoonery with toxic masculinity...absolutely banging. With the amount of multi-rolling, energy and the show's cracking pace, you forget there are only four actors on stage"

★★★★★
-BACKSTAGE BRISTOL



The Team

Sedona Rose - Writer/Performer

(Polly The Heartbreak Opera, The Pleasance)

Jessica Millward - Director/Dramaturg

(Fritz & Matlock, The Pleasance)

Ben Osborn - Composer/Sound Design

(The Good, The Bad and The Coyote Ugly - The Wardrobe Theatre)

Emile Clarke - Movement Director

(Remythed, Assembly)

Alice Massey - Producer

(Notting Hell, The Wardrobe Theatre)

Partners

ACT - The Actors Children's Trust

ACT are an agreed charity partner, they are acting as consultants throughout the process, providing accurate historical information and context on support for parents that are actors in the current climate. In return I will be raising awareness for their work via the show.

Mighty Girls - Empowering girls to find their inner Mighty

Mighty Girls are another agreed charity partner as the the themes of the show are closely aligned with their ethos. We'll be working together to provide support, I'll be running workshops for teens and young adults to help them find their voice and share their stories and they will act as a research group consulting on the script.

Technical Requirements

Minimum Space:

- 2m x 2m (but can be flexible)

Set and Props Description:

- No backdrop
- A suitcase centre stage filled with costumes and props which transform into elements of 'the set'

Lighting + Sound:

- Minimal lighting and sound design

1x performer

1x stage manager (operating all tech)

Set Reference Images



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